american
craft

GALLERY

LITVAK

Váciav Cigler - Black Sphere   Photo: Avraham Hay and Yona Schley

Litvak Gallery is Israel's largest private gallery of contemporary art

- Representing the world's leading glass artists
- Separate private viewing floors
- The most technologically advanced space for displaying art

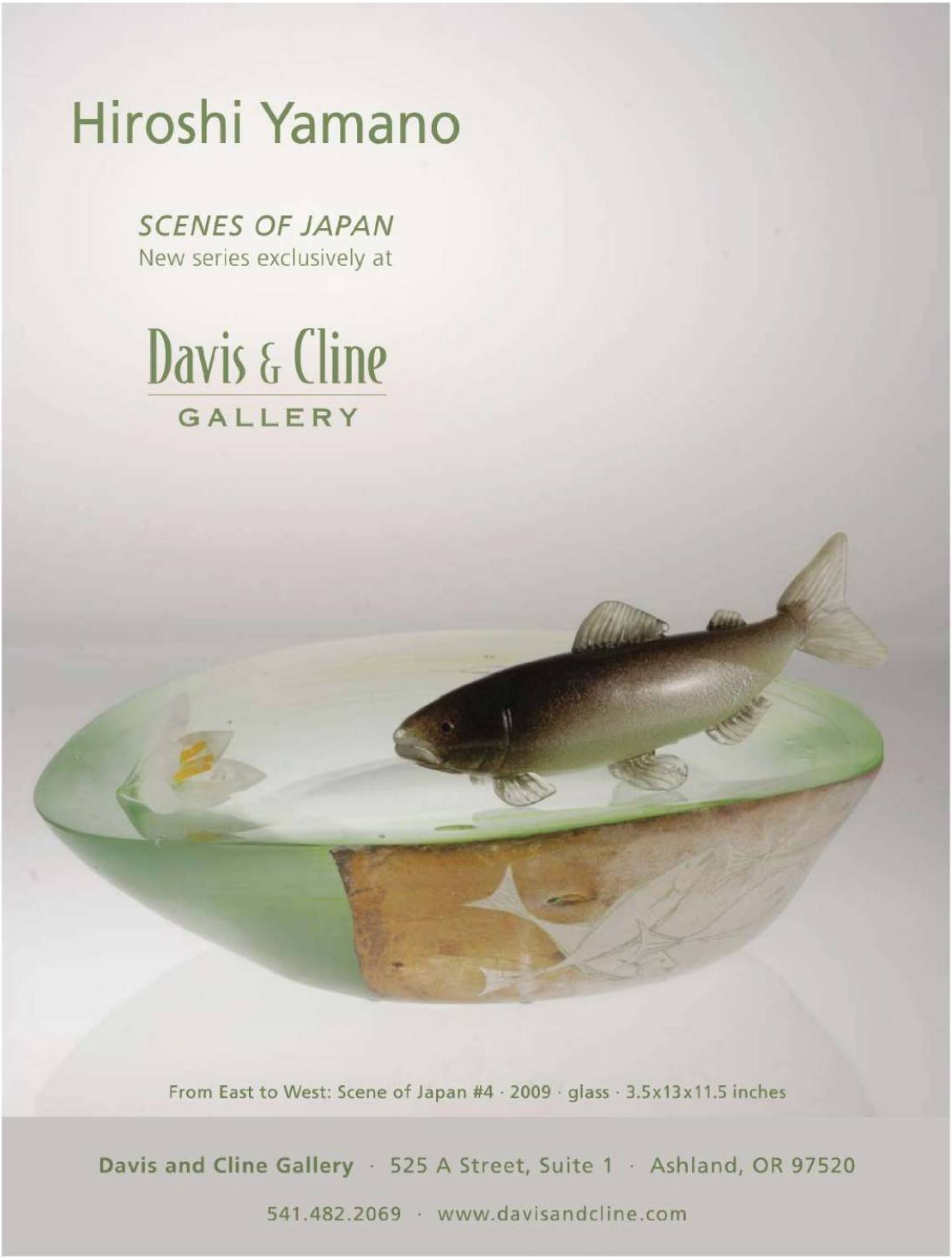
Litvak Gallery specializes in building client collections with new and vintage pieces by the world's leading glass artists:

Howard Ben Tré
Peter Bremers
Lucio Bubacco
José Chardiet
Dale Chihuly
Václav Cigler
Daniel Clayman
Steffen Dam
Richard Jolley
Joey Kirkpatrick & Flora C. Mace
Vladimír Kopecký
Dante Marioni
Tobias Møhl
William Morris
Štěpán Pala
Zora Palová
Jaromír Rybák
Davide Salvadore
Lino Tagliapietra
Bertil Vallien
Julius Weiland
Ann Wolff
Jiřina Žertová

Litvak Gallery Museum Tower, 4 Berkovitz St. Tel Aviv, Israel 64238 Tel:+972-3-6959496 US Toll Free 1-866-2591348

www.litvak.com

www.journal-plaza.net & www.freedowns.net



www.journal-plaza.net & www.freedowns.net

CANADA

Five Canadian galleries representing leading contemporary established and emerging Fine Craft artists.

GALERIE ELENA LEE
1460 Sherbrooke W., Suite A Montreal, QC H3G 1K4
info@galerieelenalee.com 514.844.6009
galerieelenalee.com

Steven Heinemann, *Tera Alba* (2009)

CREA GALLERY
350 St. Paul Street E Montreal, QC H2Y 1H2
crea@creagallery.com 514.878.2787 ext. 2
creagallery.com

Bruno Gerard, *Les Chérubins* (2009)

For information on other Canadian galleries or artists, please contact: Ann F. Rosen, Business Development Officer, Canadian Consulate General, 180 N. Stetson #2400, Chicago, IL 60601
Tel 312-327-3624 ann.rosen@international.gc.ca

www.journal-plaza.net & www.freedowns.net

DISTINCT AND DIVERSE

LAFRENIÈRE & PAI GALLERY
13 Murray Street
Ottawa, Ontario
Canada K1N 9M5
613.241.2767
info@lapaigallery.com
lapaigallery.com

Peter Powning, *Branch Glyph Arch Vessel* (2009)

OPTION ART
4216 de Maisonneuve Blvd. W,
Montreal, Quebec
Canada H3Z 1K4
514.932.3987
info@option-art.ca
option-art.ca

Mel Munsen, *Green Bowl with Red and Blue Circles* (2009)

GALERIE ELCA LONDON
224 St. Paul West
Montreal, Quebec
Canada H2Y 1Z9
514.282.1173
info@elcalondon.com
elcalondon.com

David Ruben Piqtoukun, *Raven Man Steals the Moon* (2009)

Patrimoine canadien   Canadian Heritage

Canada

www.journal-plaza.net & www.freedowns.net

POCKET GUIDE TO

NEW ZEALAND JEWELRY

Curated by Damian Skinner

January 13 – February 28, 2010

Exhibition Catalog

chasing & repoussé

Curated by:
Nancy Megan Corwin

Artist Showcase:
Rob Jackson

March 17 – April 18, 2010

David Huang Lucent Terrain copper

VELVET DA VINCI

2015 Polk Street
San Francisco, CA 94109
415.441.0109
www.VelvetDaVinci.com

Selby Galleries I & II

Opening reception: Thursday, February 26, 5-7 p.m. Artists' Talks: Thursday, February 25, 7 p.m., Selby Gallery Lecture Hall, Director's Tour: Monday, March 1, 11:30 a.m.

Selby Gallery Hours:

Mon.–Fri.,10 a.m.–4 p.m.,
Tues., 10 a.m. – 7 p.m.
Closed all major Holidays.

Ringling College of Art + Design

February 26-March 31, 2010

Kathleen Mulcahy
Ron Desmett
Martin Prekop

Glass Sculpture and Installations

Contact Us

2700 North Tamiami Trail, Sarasota, FL
Phone: 941.359.7563 or 941.351.5100
Email: selby@ringling.edu
Web: www.ringling.edu/selbygallery

Location

Selby Gallery is located on the Ringling College of Art and Design campus, one-half block east of 2700 N. Tamiami Trail on Dr. Martin Luther King, Jr. Way in Sarasota.

About Selby Gallery

All Selby Gallery exhibitions and presentations (and most of our special events) are free and open to the public.

Paid for in part by Sarasota County Tourist Development Tax revenues; and Art Alliance for Contemporary Glass. Promotional sponsorship by *Sarasota Magazine*.

Turned Wood - Small Treasures

March 20 - April 17, 2010

Roger Bennett, Kip Christensen, Jack de Vos, Sharon Doughtie, Cindy Drozda, David Ellsworth, J. Paul Fennell, Stephen Hatcher, Michael Hosaluk, Ray Key, Glenn Krueg, Ron Layport, Craig Leeds, Bill Luce, Alain Mailland, Bert Marsh, Guy Michaels, Matt Moulthrop, Philip Moulthrop, Pascal Oudet, Binh Pho, Joey Richardson, Jon Sauer, Steve Sinner, Curt Theobald, Jacques Vesery, Hans Weissflog, Jakob Weissflog, Molly Winton, Andi Wolfe

JOEY RICHARDSON

BILL LUCE

ANDI WOLFE

A full color catalog of this exhibition is available for purchase

View it online after March 20

del Mano gallery

310.476.8508 1.800.DEL MANO
gallery@delmano.com
www.delmano.com

www.journal-plaza.net & www.freedowns.net

american craft

Vol. 70, No. 1
February/March 2010

Published by the
American Craft Council
www.craftcouncil.org

Above:
Sissi Westerberg's silver and plastic brooch, 2002, in the Stockholm gallery Platina.
page 092

On the Cover:
Detail of Janice Arnold's felted *Wave #4, Sea Ice,* 2 x 34 ft., photographed by Bob Iyall.
page 040

Westerberg photo courtesy of Platina.

Departments

008
Letters
Mailbag

012
Zoom
Among the new and noteworthy we highlight Sylvie Rosenthal's furniture and Sungsoo Kim's Styrofoam-inspired glass sculpture, Greenwich House Pottery, Douglas Dawson Gallery's tribal/contemporary art, Motawi Tileworks, Voices and much more.

030
Material Culture
Jim Zivic carves sleek sculptural furniture from a mundane substance–coal. Andrea DiNoto observes the laborious process from boulders arriving in his backyard to objects honed on his polishing table.

032
Outskirts
The handmade shoe according to the Cordwainer Shop on the East Coast and CYDWOQ on the West. Amy Shaw reports on their history and practice of blending healthy comfort and harmonious style.

034
Reviewed
Beverly Sanders reviews new forms of Judaica at the Jewish Museum in New York; Kate Dobbs Ariail peers through the microscope at Willard Wigan's minuscule sculptures at Parish Gallery in Washington, DC; Leah Ollman critiques Jeff Irwin's animal-inspired ceramics in a San Diego library; and Ron Glowen weighs in on Cappy Thompson's "dreamscapes" in glass and clay at Traver Gallery Tacoma.

038
Considering...
Akiko Busch argues that as makers of things, we need to appreciate the value of loss–what we no longer have or will have.

080
Critic's Corner
Eleanor Heartney proposes that the blurring of art/craft boundaries in the work of Koons, Murakami and Mondini-Ruiz offers provocative new ways to think about the functions, social hierarchies and meanings of both art and craft.

092
The Wide World of Craft
Sabrina Gschwandtner finds Stockholm to be a hotbed of new ideas and terminology regarding craft, and a site of rich, inviting gallery and work spaces.

096
From the Stacks
In the June/July 1980 American Craft, Jan Janeiro profiled the pioneering weaver and educator Lia Cook. Christine Kaminsky chronicles subsequent developments in Cook's work, her many honors and her current exhibitions.

Online
Editors' Letter
"A Growth Field," the current letter, is appearing on our website, americancraftmag.org.

www.journal-plaza.net & www.freedowns.net

Features

040
Deeply Felt
Janice Arnold differs from many other artists working with felt because of her interest in organic shapes and the fiber's natural tendency to form irregular textures. Elizabeth Lopeman explores Arnold's ambitious projects involving this centuries-old yet up-to-the-minute textile.

046
The Speculative and the Immediate
The architect Joshua Stein, who calls his practice Radical Craft, investigates how ceramics can inform architecture and vice versa.

052
Hard Core Romance
Lola Brooks's exquisite and preposterous jewelry is not for the timid. Mimi Luse cuts to the heart, as it were, of this artist's outré objects of desire and her attraction to tattoos.
Photography by Tatsuro Nishimura

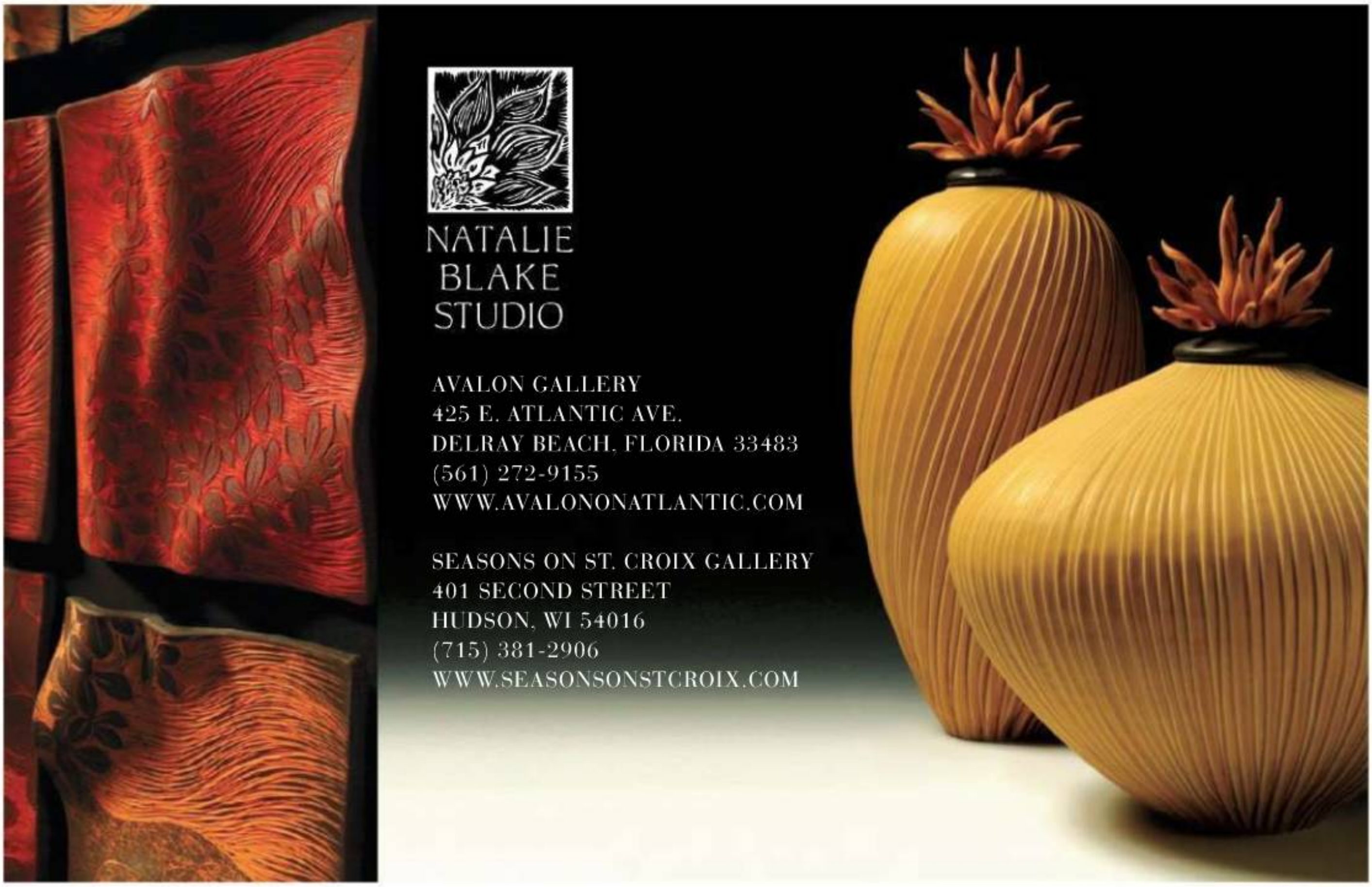
Setting "jewelry" and all of its tarnished associations in quotation marks, Brooks's work is for people like her, those self-identified "hard-core romantics" willing to abandon disbelief.

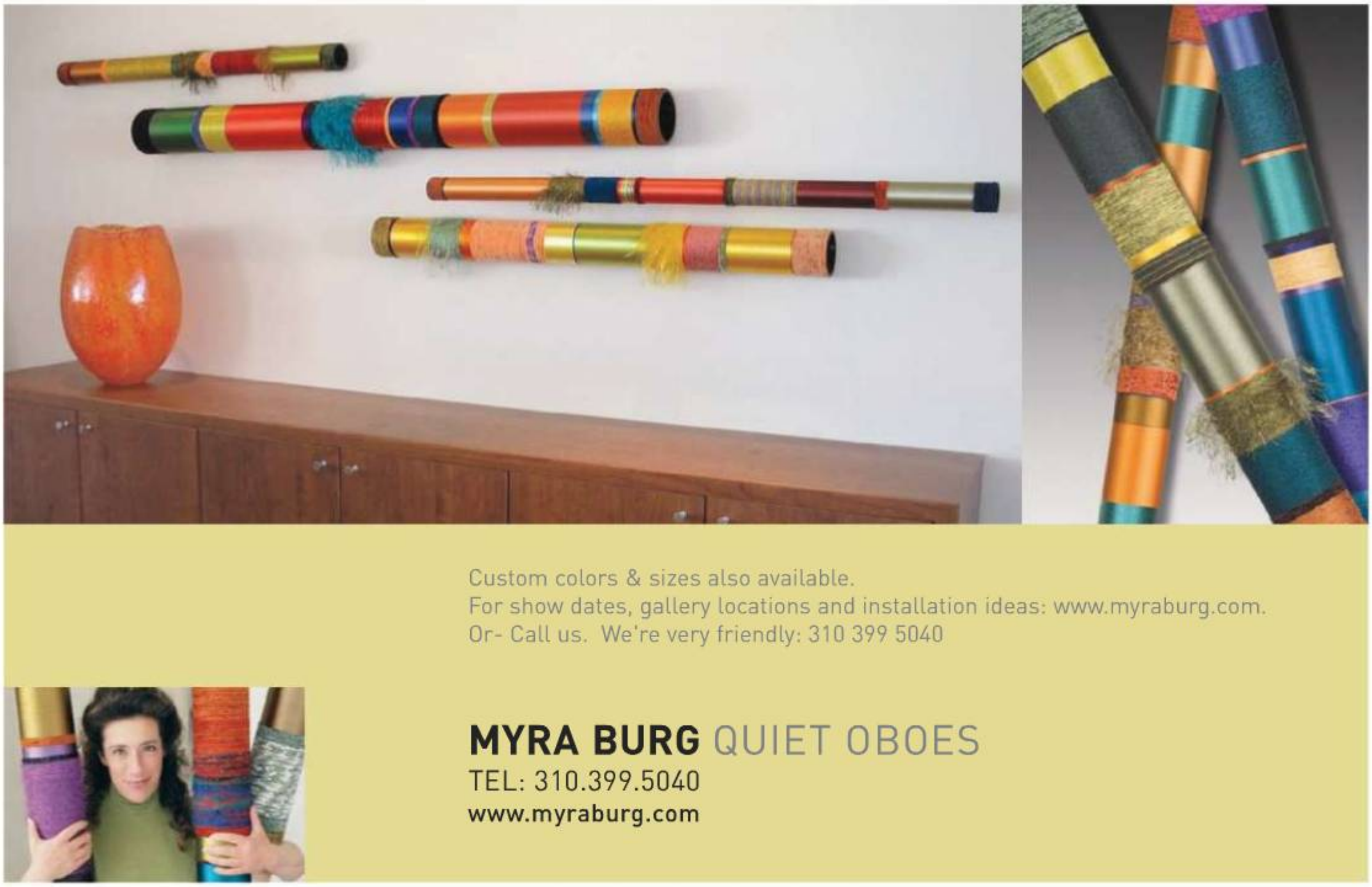
Lola Brooks contemplates a handful of bling–*brilliant brooch, cut steel brooch, small planet brooch, discoball brooch,* 2004–06.

Photo Tatsuro Nishimura. Hair and Makeup Bridget Ritzinger.

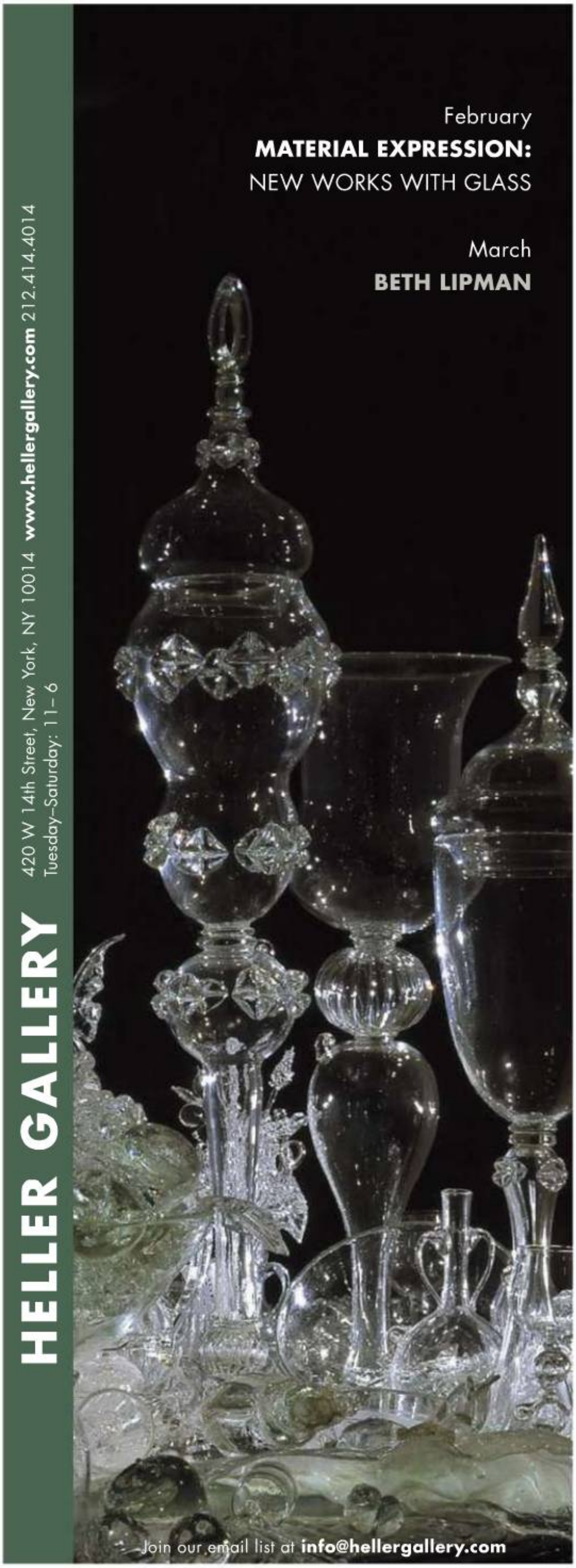
americancraftmag.org
More photos, more reviews, more listings, more interviews and more of everything craft-related and beyond.

www.journal-plaza.net & www.freedowns.net





www.journal-plaza.net & www.freedowns.net



Mail Bag

The cover of the December/January 2010 American Craft.

Cheers for Plumbers

My writing is prompted by the line in Jack Lenor Larsen's letter to the editor (December/January), "…50 years ago when we thought we were part of design and architecture, and happy making work that was useful…"

Over the last 30 years working in the architectural arena, I have watched codes and classifications (levied to line the pockets of organizations) stiffen, regulating the playing field. Creativity can be washed away with these limits and legislation; as well, endless verbal battles over *what is art* and *what is design,* never mind *what is craft,* are mostly tiring rather than enlightening.

It has been my good fortune to work with highly skilled tradesmen. Beautifully soldered copper joints with artfully placed copper conduits are no less worthy than the drawings for the building in which the plumbers' work is executed. I wish to go back further than Larsen's 50 years. Let us remember that the artwork in the Sistine Chapel was executed by someone who, in his time, was considered a common laborer.

One point of Larsen's letter, I believe, is that we are a part of a whole in the pursuit of making our living environment beautiful and cohesive. I appreciate what American Craft provides as springboard for thought and discussion.

ANN E. GRASSO
Providence, RI

Kalman Conversation II

We were excited to see that the cover of the October/November issue is an image by Lauren Kalman that we bought for the Museum of Fine Arts, Boston. Including two others that illustrate your essay, you unknowingly published three of the four we presented to the museum. Both Dale Anderson (collector of sometimes-challenging art, to whom I happen to be married) and Kelly L'Ecuyer, curator of contemporary jewelry at the MFA, loved this work, and we are all delighted that you took it seriously and have published it with such gusto. BRAVO!!

DOUG ANDERSON
Palm Beach, FL

I have enjoyed your informative articles, variety of craft forms, and listings and ads of places to find quality craftwork. Yet, I feel your magazine has been on a deteriorating course and is failing to highlight work of quality design and craftsmanship. I now find little in it that would rank as fine crafts, which contradicts the fine work still to be found at your craft fairs.

The October/November issue with its tasteless cover and horrid article has confirmed that I will not be renewing my membership.

DAN HARDISON
Wilmington, NC

www.journal-plaza.net & www.freedowns.net

It has become routine to be confused as our culture and the arts march through time. Lauren Kalman's work makes that point very well. A young, creative talent chooses forms of body embellishment, or assault on herself, as her art. Always open to new ideas, I took some tentative looks at Kalman's work. But the challenge was too great. It looks like mutilation to me. Perhaps a recent move from the Northeast to California fueled my reaction. Here I've seen young people with piercings, tattoos and even "plugs" inserted to stretch their earlobes. They have produced a notable subculture whose mantra must be: "If I make myself so exotic, I will never have a job."

Kalman adds an intellectual front to this trend, but I'm afraid that, to my art- and craft-loving eyes, it still looks like self-loathing gone public.

DAVID BRYANT
Rancho Mirage, CA

I have to say that you take more than your share of harsh criticism for your articles and format (if the published letters to the editor are any indication). Personally, I have nothing but compliments for you. For example, I loved your article on Lauren Kalman, and have re-read it several times. I found it to be provocative, engaging and challenging. And since your change in format, I've allowed only a few issues to make it to the recycle bin. As the owner of a mainstream design firm, I use American Craft as my escape into a world of unadulterated creativity. I applaud your vision and your efforts.

RUSSELL BABCOCK
Seattle, WA

I have treasured my subscription to *Craft Horizons,* now American Craft, for 40 years. The work you have featured has been an inspiration to me and I have saved issues to review again and again.

But I am very disappointed with the new content of the last 2½ years. The October/November issue featured a wonderful full color spread on gilded grotesquery, surreal but painful to the eye.

I do not anticipate receipt of American Craft with the same joy as in the past. I am renewing my subscription with grave reservations. I hate to let it go. Please refocus on the essentials of American studio crafts. Show the work–don't make the home interior more prominent than the artworks or show them in small photos or juxtaposed against cluttered backgrounds. I subscribe to American Craft to be inspired by beautiful handmade works of art.

CATHY COVERLEY
San Diego, CA

Ceramics 1940–1980
For an in-depth look at American studio ceramics, 1940 to 1980, which will examine the makers, their teachers and influential societal currents, I would like to hear from those who were working at that time, to learn about what and who influenced them. The thoughts can be captured in personal memories, letters or articles. Martha Drexler Lynn, Ph.D., marthalynn@mac.com or 189 Upper Walden Road, Carmel, CA 93923.

Write to us:
letters@craftcouncil.org
American Craft magazine
72 Spring Street, 6th Floor
New York, NY 10012
Letters are subject to editing. Anonymous letters will not be printed.

21st CENTURY SOUL-STIRRING WORKS

FROM THE HEART

G. Phil Porier - "Pick Up Sticks" Pendant, 18k Gold, Ruby

VALENTINE BENEFIT
Studio Jewelry
January 29 - February 21
2010

PATINA GALLERY
2010 EXHIBITIONS

February Valentine Benefit *Jewelry*
May New Gallery Artists *Mixed Media*
June Merete Larsen *Wood*
July John Iversen *Jewelry*
August Atelier Zobel *Jewelry*
October Nicholas Bernard *Clay*
December Ivan Barnett *Mobiles*

PATINA GALLERY™

131 West Palace Ave., Santa Fe, NM 87501
505.986.3432 877.877.0827
Explore Patina online at patina-gallery.com

www.journal-plaza.net & www.freedowns.net

DISCOVER

10 ARTISTS, 3 SHOWS, 3 CITIES

IMAGINE

NEW YORK
Jan 30 – Feb 3

PHILADELPHIA
Feb 12 – 15

BALTIMORE
Wholesale
Feb 23 – 24
Retail
Feb 25 – 28

EXHIBITING IN GALLERIES NATIONWIDE. FOR MORE INFORMATION, PLEASE CONTACT ARTISTS INDIVIDUALLY.

Christine Simpson Forni
www.christinesimpsonjewelry.com
312.307.7824
SHOWS: BAL (W/R)

Michele A Friedman
www.MicheleAFriedman.com
773.465.3901
SHOWS: BAL (W/R)

Jennifer Bauser
www.jbauser.com
206.359.1821
SHOWS: PHL

Joyce Roessler
www.roesslerglass.com
617.426.4705
SHOWS: PHL

Sydney Lynch Jewelry
www.sydneylynch.com
402.435.2920
SHOWS: PHL, BAL (W/R)

Danielle Miller
www.daniellemillerjewelry.com
864.242.2961
SHOWS: PHL

Elizabeth Garvin
www.elizabethgarvin.com
212.420.9470
SHOWS: NY, PHL, BAL (W/R)

Philippa Roberts
www.philipparoberts.com
510.655.0656
SHOWS: NY, PHL

Michael Romanik
email.maromanik@sbcglobal.net
216.321.5890
SHOWS: PHL

Mary Filapek + Lou Ann Townsend
www.maryandlouann.com
704.723.9887
SHOWS: BAL (W/R)

www.journal-plaza.net & www.freedowns.net

american craft

EDITORIAL

Janet Koplos
Guest Editor
jkoplos@craftcouncil.org

Jeanette Abbink
Creative Director
jeanette@rationalbeauty.com

Beverly Sanders
Senior Editor
bsanders@craftcouncil.org

Natasha Chandani
Graphic Designer
natasha@localfarang.com

Shannon Sharpe
Managing Editor
ssharpe@craftcouncil.org

Christine Kaminsky
Assistant Editor
chrisk@craftcouncil.org

Joyce Lovelace
Contributing Editor

Printer
RR Donnelley
www.rrdonnelley.com

Pre-Press
Digilink
www.digilink-inc.com

Production Consultant
Janet Mannheimer
www.publishingexperts.com

PUBLISHING

John Gourlay
Publisher
jgourlay@craftcouncil.org

Courtney Krings
Advertising Sales Manager
ckrings@craftcouncil.org

Gary Baldwin
Production Designer
gary@handax.org

Jim Motrinec
Circulation Director
jim.motrinec@procirc.com

LEGAL

American Craft®
(ISSN-0194-8008)
is published bimonthly by the American Craft Council
72 Spring Street, 6th Floor
New York, NY 10012-4019
Phone (212) 274-0630
Fax (212) 274-0650
www.craftcouncil.org

Periodicals postage paid at New York, NY, and additional mailing offices. Copyright ©2010 by American Craft Council. All rights reserved. Reproduction in whole or in part without written consent is prohibited.

Membership rates: $40 per year and higher, including subscription to American Craft (formerly *Craft Horizons*). Add $15 for Canadian and foreign orders. Address all subscription correspondence to:

American Craft Council
P.O. Box 3000, Denville, NJ 07834-3000
Phone (888) 313-5527

For change of address, give old and new address with zip code. Allow six weeks for change to take effect. The opinions expressed in American Craft are those of the authors and not necessarily those of the American Craft Council. Address unsolicited material to:

American Craft, Editor in Chief
72 Spring Street, 6th Floor
New York, NY 10012-4019

Material will be handled with care, but the magazine assumes no responsibility for it. American Craft is indexed in the Art Index, Design and Applied Arts Index, and Reader's Guide to Periodical Literature. Book reviews are also indexed in Book Review Index. Newsstand distribution:

COMAG Marketing Group
155 Village Blvd.
Princeton Junction, NJ 08540

POSTMASTER:
Address changes to:
American Craft, P.O. Box 3000, Denville, NJ 07834-3000

Printed in the U.S.A.

FSC
Mixed Sources
Product group from well-managed forests, controlled sources and recycled wood or fiber
Cert no. SCS-COC-00648
www.fsc.org
© 1996 Forest Stewardship Council

HOUSTON CENTER FOR CONTEMPORARY CRAFT

Welcomes the SNAG Conference to Houston!

IRON: Forged, Tempered, Quenched

Rebekah Frank, Raphide, 2007. Photo by Brent Bates, Onion Creek Studio.

Through May 16
Made possible by generous support from Triple S Steel, Nancy & Rich Kinder, and Michelle & Frank Hevrdejs.

eXtreme Tea
Through March 21
Curated by Tom Muir

TRANSMUTATIONS: Material Reborn
Through March 21
Plastic and Resin Jewelry, Curated by Susan Sloan

Michael Peterson: Evolution/Revolution
March 26 – July 2
Organized by Bellevue Arts Museum

Unique Shopping | Artists at Work
Tours & Workshops | Innovative Exhibitions

HOUSTON CENTER FOR CONTEMPORARY CRAFT
In the Museum District | 4848 Main Street | 713.529.4848
Accessible Parking Behind Building | www.crafthouston.org

Houston Center for Contemporary Craft is funded in part by grants from The Brown Foundation; Houston Endowment, Inc.; the City of Houston through the Houston Arts Alliance; Texas Commission on the Arts; the Wortham Foundation; and Windgate Charitable Foundation

Continental Airlines
Official Airline of Houston Center for Contemporary Craft

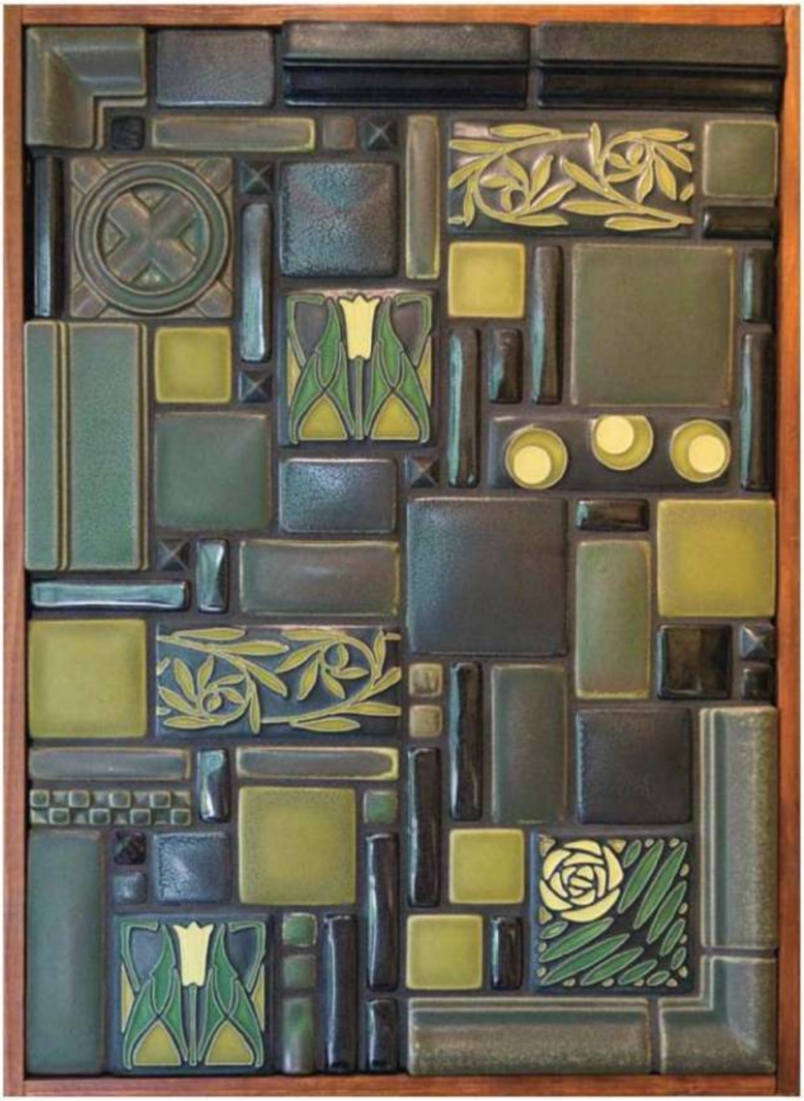
www.journal-plaza.net & www.freedowns.net

zoom

An up close guide to books, galleries, people & places

❶

❷



Photos jmaconochie.com.

www.journal-plaza.net & www.freedowns.net

Product Placement
Motawi Tileworks

In 1988 Nawal Motawi, the owner of Motawi Tileworks in Ann Arbor, MI, took a tile production job at the legendary Pewabic Pottery in Detroit. Motawi, who studied ceramics at the University of Michigan, was trying to "find my way," she says. She found inspiration at Pewabic, where she fell in love with the pottery's Arts and Crafts-style works.

In 1992 Motawi struck out on her own and in a 600-square-foot garage began creating the historically informed tile designs ❷ that reflect the work of Pewabic, Grueby, Rookwood, the Roycrofters, Ernest Batchelder and William De Morgan, as well as the architecture of Louis Sullivan and Frank Lloyd Wright.

In 1993 her brother Karim, just graduated from Michigan, joined her. "Karim was at the beginning of his finding-his-way period," Motawi explains. "He started helping me, and I asked him if he would work for me. He replied that he would not work for me but that he would work with me."

It was a struggle in the beginning. "Who knows the depths of their own ignorance when they start out?" Motawi says. "The biggest challenge was one I understood from the beginning–I didn't know who my customers would be, where to find them or what a tile business without 90 years of history behind it looked like."

After nearly a year of showing at a local farmers market, the company had a breakthrough. "I was sort of holding my breath as I asked my first fireplace client for a $250 non-refundable design fee," Motawi reflects. "She said, 'Okay!' I designed it, Karim pressed it, I glazed it and I still like it." When the customer's neighbors saw the fireplace, they soon became clients. "We were on our way!" Motawi says.

Drawing from the different Arts and Crafts styles, Motawi has worked closely with her team to develop a striking combination of color and design that reflects her own sensibilities. This can be seen in the company's two distinct decorative formats–the relief tiles that have a sculptural quality in low-relief and are colored with a single glaze and the polychrome tiles that have many colors separated by tiny ridges of clay, a mosaic-like effect.

"I am very fussy about the tile designs. I will keep working a visual idea until I get it right," Motawi says. "Sometimes I'll think something isn't great, but the employees love it. When I'm the only one who loves a design, I know it's time to scrap it."

Motawi Tileworks has now evolved into a 30-employee business that creates custom-designed residential installations ❶, sells tile through galleries and showrooms, and makes one-of-a-kind murals for public and private buildings. Things continue to change; Karim has decided to leave, so Nawal has the extremely challenging but exciting job of being solely responsible for the company. She is well prepared to take on any bumps in the road. Remaining focused on her mission of exploring new design while honoring the past has been the key to Motawi's success. "Realistic reproduction doesn't interest me," she says. "Art allows you to see things through a different lens. Part of what my tile artwork does is present and accentuate a motif in such a way as to show off its inherent loveliness. It's vital that at least some of our work is functional. Per the old axiom: I feel it's important to produce things that are either useful or beautiful, and ideally both."—**S.S.**

Arts & Crafts Potteries

A few potteries have survived from the turn of the 20th century, or been revived recently. Among those extant are Moravian Pottery and Tile Works in Doylestown, PA, and Pewabic Pottery. In addition, ceramics in the style of the now-defunct Rookwood, Grueby and Gates (Teco) potteries are being made by various businesses—many of them also producing original designs: Tile Restoration Center, Seattle; Mission Guild Studio, Mount Vision, NY; Pruckler Ceramic Design, Ferndale, MI; North Prairie Tileworks, Minneapolis; Prairie Arts, Lisle, IL.

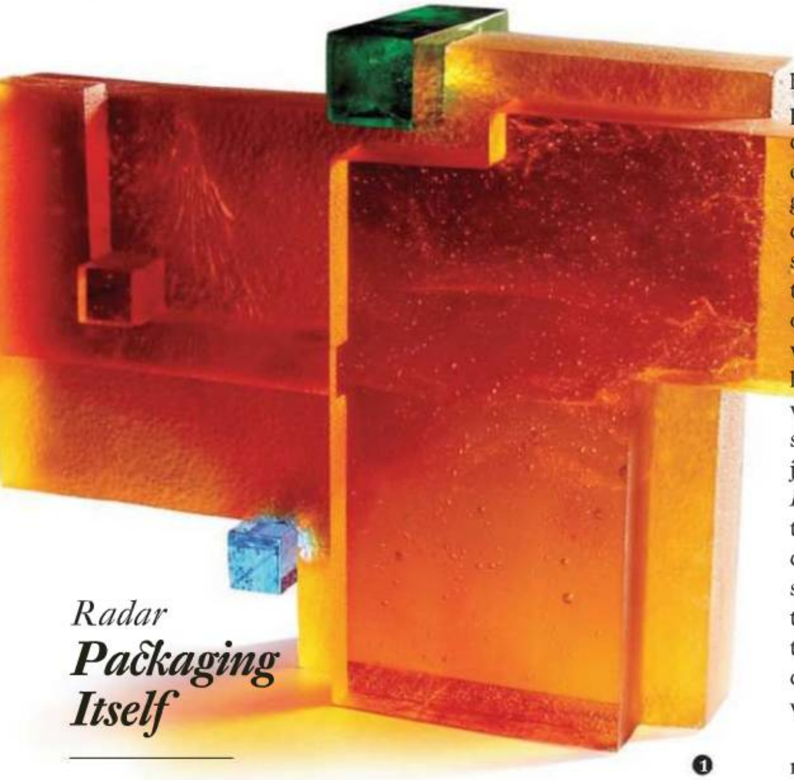
Hot Spots
Best of Shows

Gallery shows, listed A–Z by state. View complete calendar: americancraftmag.org

AL / Troy
Troy University
25th Annual Alabama Clay Conference
Feb. 19–21
alclayconference.org
Sponsored by the Alabama Craft Council, the conference considers the present and future place of ceramics as well as the role of artists and advocates through informative presentations and inspiring exhibitions.

AZ / Phoenix
Heard Museum
52nd Annual Heard Museum Guild Indian Fair & Market
Mar. 6–7
heardguild.org/indian-fair/indian-fair.aspx
Combining innovation with Native American tradition, this popular event includes an array of work and demonstrations by more than 700 top American Indian artists, including acclaimed elders.

www.journal-plaza.net & www.freedowns.net



1

Radar

Packaging Itself

A few years ago, Sungsoo Kim happened upon some chunks of Styrofoam that had encased a new MacBook laptop and did a double take. He found himself entranced by the shapes, at once ancient and futuristic. "They were really beautiful," recalls the Korean-born glass artist, who now lives in Cleveland, OH. "I just said, *Wow!*"

That epiphany has led to a rich, evolving series of kiln-cast glass sculptures entitled *Rediscovery,* in which Kim explores, challenges and redefines notions of art, beauty and value. To make his molds, he uses discarded Styrofoam packaging, an industrial material whose express purpose is to protect goods in transit, after which it instantly becomes garbage. By recycling it into glass art–a high-value commodity–Kim seeks to reveal its hidden aesthetic worth, creating a new context for an everyday object much as Duchamp did with his readymades a century ago.

Kim finds endless variety and inspiration in the Styrofoam we all toss without thinking twice. Often he can't even tell what the packaging originally contained. Yet these mysterious forms are still somehow deeply familiar to any consumer, as is that unmistakable bumpy surface texture he deliberately preserves in his glass pieces: "I want people to make that connection."

A graduate of the glass program at Kookmin University in Seoul, Kim, 34, came to the U.S. in 2006 to study at Pilchuck Glass School, earned his MFA at Kent State University in 2008, and is currently an adjunct faculty member at the Cleveland Institute of Art. He has earned critical acclaim and a number of awards, including Best in Show in the recent exhibition "BIGG: Breakthrough Ideas in Global Glass," sponsored by Steuben.

By now, Kim says, people know about his fascination with Styrofoam and are always bringing him their finds. He regularly checks dumpsters to add to his collection (he never buys an item just for the packaging, insisting on trash only). Usually he'll photograph the pieces, then play with virtual shapes on his computer. Finally he'll execute elements in molten glass and glue them together in abstract compositions that range from single freestanding sculptures to wall installations consisting of any number of smaller, individual pieces. Color is key to his reimagining of standard-issue white Styrofoam: Kim's glass is saturated with vivid hues, from jade green to fiery red, such as *Rediscovery 08052* ❶, and an astonishing spectrum of blue, including *Rediscovery 0609* ❷, "a special color in my life." Using technical expertise, he varies the transparency of the glass, creating murky depths that play with light.

"Glass is a special material for me, because I can see the object and see through the object," he says. "I want to see what's going on inside." One sculpture, *Rediscovery 09023,* is a particularly explicit declaration of Kim's interest in dimensions and layers, both physical and metaphorical. To his delight, even his young son picked up on it, observing, "It's like a window!"—J.L.

sungsookimglass.com

2

1

CA / Los Angeles
Autry National Center
The Art of Native American Basketry: A Living Tradition
to May 30
autrynationalcenter.org
Representing 11 regions and more than 100 cultural groups, over 250 objects from the collection are revealed to the public for the first time.

CA / San Francisco
Braunstein / Quay Gallery
Richard Shaw
Mar. 18–Apr. 17
bquayartgallery.com
Alternately whimsical and disturbing, Shaw's porcelain trompe l'oeil sculptures mimic our everyday surroundings with astounding realism.

DC / Washington
Textile Museum
Fabrics of Feather and Steel: The Innovation of Nuno
to Apr. 11
textilemuseum.org
A Japanese cutting-edge design company, Nuno creates intriguing textiles from rusty iron, quills and old clothes.

❶ FL / West Palm Beach
Palm Beach County Convention Center
Palm Beach Fine Craft Show
Mar. 5–7
craftsamericashows.com/PALM_main.htm
High quality and ambiance characterize this juried show of masterfully crafted pieces by over 100 distinguished artists, including Akiko Sugiyama's paper sculpture *3107reduced.*

www.journal-plaza.net & www.freedowns.net

❶

Shop Talk
Tribal Plus Contemporary

Douglas Dawson Gallery
400 North Morgan St.
Chicago, IL 60642
312-226-7975
douglasdawson.com

As a boy growing up in South Dakota, Douglas Dawson inherited his great-grandfather's small local museum of Indian artifacts, natural oddities and "just curious things," which he operated through high school and which inspired his passion for archaeology and anthropology. After stints as a potter's apprentice in Japan, a field researcher in a Mayan Highland ceramics village in Guatemala, and a studio potter living in a commune in Iowa, in 1982 he opened the Douglas Dawson Gallery ❶ in Chicago. Today it is a leading venue for ancient and historical art from Africa, Asia and the Americas.

What's your approach to presenting this work?
I modeled my ethnographic art gallery on a contemporary art gallery, in that we did thematic exhibitions and had openings and presented things in a somewhat abstracted context. A lot of tribal art dealers fail to realize that the engine that fuels the market in tribal is 20th-century aesthetics. "It looks just like a Rothko, a Klee, a Picasso"—that's what you hear all the time. So I solicited a contemporary art clientele rather than a primitive art clientele. That worked, and has allowed the gallery to survive for 26 years.

Are there trends in the tribal art market?
Initially I was exclusively textiles, and as decorating with tribal textiles went out of fashion, I moved into ceramics and sculpture. Today the gallery is very catholic, in that we cover lots of areas.

We now represent four contemporary artists [textile artist Frank Connet, jeweler Kiff Slemmons, who created this mixed-media pin ❷, ceramist Michael Jones, photographer Larry Snider] whose work has a connection with the rest of the gallery. Something I'm sensitive to, and often annoyed by, is the facile appropriation of tribal into contemporary art and craft. The people I represent have a great understanding and utilize their experience with ethnographic art in their work.

❷

What's the appeal of tribal art for your clients?
My clientele is overwhelmingly over 65, well educated, with some of the same background I had. I know we get tired of hearing about people who came of age in the 1960s, but it is important when I compare them to the people who are not coming into the gallery—basically anybody under 30. Dealers in tribal art lament that there's nobody behind our current clientele. Young people are not interested—partially, I think, because they haven't had the experiences their parents did. Their parents traveled a great deal in college; they were more cosmopolitan, less provincial, and had a greater knowledge of the world. They were Peace Corps volunteers, hippies looking for great hashish in Afghanistan. It was sort of de rigueur to be interested in other cultures. What's sexy now is contemporary art, and those galleries are flooded with young people.

Are people daunted by ancient art?
Some are. It's my charge to break that barrier down. We have no labels on anything. Some get annoyed by that, but it relieves people of the embarrassment of not knowing where Burkina Faso is, or who the Toraja tribe is. They can experience a piece viscerally, and then I fill in the blanks.—J.L.

Douglas Dawson Gallery photo John Fauer / Slemmons photo Rod Slemmons.

❷

❷ IL / Champaign
Parkland Art Gallery
State of the Art 2010: National Biennial Ceramics Invitational
Feb. 15–Mar. 30
parkland.edu/gallery
Amy Santoferraro's *Winner* is an example of how ceramic artists mine the cultural, political and historical significance of frequently dismissed mundane objects.

MA / Brockton
Fuller Craft Museum
The Gould Bruner Collection
to May 9
fullercraft.org
Sculptor Leslie Gould brought her discerning eye to building an extensive collection representing almost all manner of craft.

MA / Cambridge
Mobilia Gallery
Sue Aygarn Kowalski
Feb. 2–23
mobilia-gallery.com
Aesthetically appealing and functional tools made from exotic woods and various metals and plastic are Kowalski's homage to the physical process of creating in today's digital culture.

MN / Minneapolis
Textile Center
Metaphoric Fibers: Untamed Knitting and Crochet
Mar. 5–Apr. 17
textilecentermn.org
Altered perceptions of day-to-day realities are offered in this juried show of stitched abstractions.

www.journal-plaza.net & www.freedowns.net

Voices

What's the most memorable exhibition opening you've ever attended?

I traveled to Chicago in July 2004 with my 12-year-old son, and we stumbled upon the opening day of Millennium Park. The place was jammed with humanity. The two main public sculptures–Anish Kapoor's *Cloud Gate* ❶ and Jaume Plensa's *Crown Fountain*–were being loved to death by hordes of enthusiastic kids, teens and adults. Kapoor's sculpture was mostly polished, but a lot of exposed welds were still rough, so I got a sense of how much work went into generating the soon-to-be-seamless form. At the Plensa fountain, businessmen were taking off their shoes and wading in the water. Both pieces are models of brilliant public art.
—Tom Loeser, *furniture maker and professor, Madison, WI*

Once, at an opening at a prominent gallery for contemporary glass, I watched an uninvited guest wander in off the street, immediately stumble, collide with a pedestal, and send a large sculpture by a big-name glass artist crashing to the floor in a thousand pieces before the stunned and horrified gathering.**—Joyce Lovelace,** *journalist, Los Angeles, CA*

For our joint opening of "Eero Saarinen: Shaping the Future" at the Minneapolis Institute of Arts and the Walker Art Center, the exclusive donor event was held at the MIA first. A large video monitor was prominently placed just outside the exhibition's entrance, showing a portion of the film *Monument to the Dream,* about the construction of the St. Louis Gateway Arch. A very dramatic film, it was meant to convey the monumentality of Eero's work and to draw visitors into the show.

Moments before the event started, the Walker curator and I realized the video monitor was not working. Panicking, we tried everything we could discreetly do to get it to turn on, but were not successful. No a/v people were there. Consequently, it was a blank, black entrance to the exhibition during the viewing! We later learned that it was on a timer not set to run on a weekend night. Good thing we had another version going in the main show!
—Jennifer Komar Olivarez, *associate curator of decorative arts, textiles and sculpture, Minneapolis Institute of Arts*

Right after grad school, I felt lucky to be included in a group show in a New York gallery. I scraped up enough money to fly to New York for the opening and I stayed in a $20 per night hotel on the Bowery that catered to both transients and backpackers. During the opening, a prominent artist who works in my medium stormed up to me and accused me of stealing the unrealized work he'd been formulating in his head for the past few years. He left, but returned with a friend who works in a similar vein. I think he was hinting that I was stealing her ideas too. This was my introduction to the glamour of the art world.
—Garth Johnson, *ceramic artist and blogger, extremecraft.com, Eureka, CA*

The opening of "CRAFT TODAY USA" at the Zacheta National Gallery in Warsaw on Mar. 23, 1990, was an especially memorable event, as it took place when a new, free society was emerging after the fall of the Berlin Wall. It was exciting to witness the enthusiastic reception of American work from the new minister of culture, the arts community and the press who attended the preview. "The exhibition is a must for everybody to see and to learn what contemporary craft is and can be," wrote a reporter in the Polish daily *Gazeta Wyborcza.* "The show presented by Americans is so artistically perfect, that we have nothing to do but drop to our knees." During the month-long showing there, the exhibition attracted 40,000 visitors, a record attendance for its 15-city European tour.
—Paul J. Smith, *director emeritus of the American Craft Museum (now Museum of Arts and Design), New York City*

For "Touching Warms the Art" at the Museum of Contemporary Craft in Portland, OR, in January 2008, I was one of 67 artists from 12 countries chosen to create jewelry from nonprecious materials that would be handled by the public over a two-month run. I was working with Legos (perfect for repeated handling) and was beside myself with excitement that a museum was brave enough to tackle such a registrar's-nightmare concept!

What a buzz the opening was. People were trying on anything and everything, investigating the work and discussing it with others. Wow, an opening where the jewelry was actually given attention and enjoyed!
—emiko oye, *jeweler, San Francisco, CA*
For more of emiko oye's story, see "It's Touching" at americancraftmag.org.

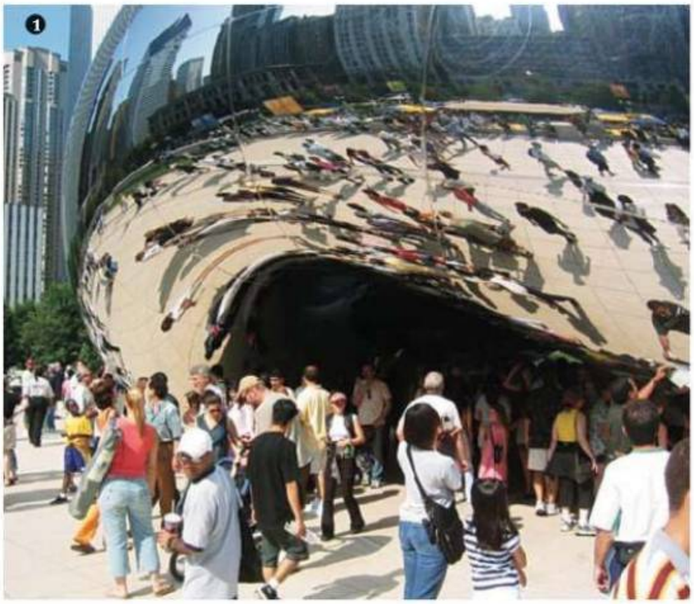
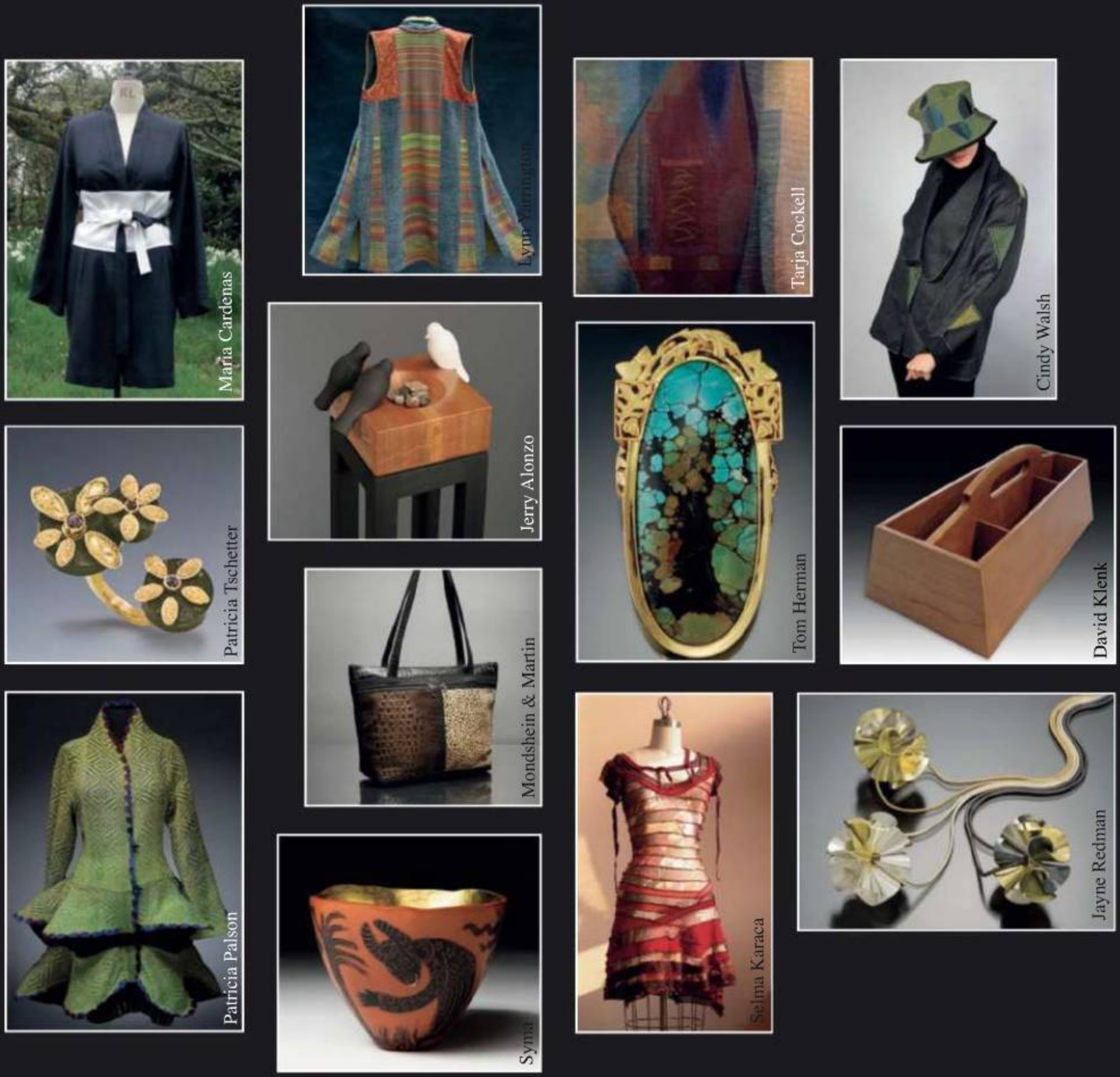
❶


Photo Tom Loeser.

www.journal-plaza.net & www.freedowns.net



CRAFTBOSTON

A SHOW OF CONTEMPORARY ART, CRAFT & DESIGN
PRESENTED BY THE SOCIETY OF ARTS AND CRAFTS

April 9-11, 2010

617-266-1810 • www.craftboston.org
Seaport World Trade Center • 200 Seaport Blvd • Boston, MA

Present this ad for $3 off one general admission

www.journal-plaza.net & www.freedowns.net

❶

❷

❸

.org / .edu

100 Years of Clay

In a century of providing ceramics instruction, Greenwich House Pottery (GHP)❸, located on a picturesque street in New York City's historic Greenwich Village neighborhood, evolved from a modest program aimed at acculturating poor immigrants and providing training in a marketable skill to a nationally recognized workplace and showcase for contemporary ceramics. Begun in 1909 as a program of a settlement house founded in 1902, the pottery, under its first director, Maude Robinson (from 1911 to 1941), an artist with a Newcomb College background, attracted patronage as well as students from the city's social elite, and accepted commissions and sold works through a retail shop. Under the leadership of Jane Hartsook (1945-82), GHP moved in 1948 to its current three-story brick building at 16 Jones Street and broadened its reach to attract both postwar youth and more committed artists. On her watch, a who's who of ceramists made their way to the pottery to teach, lecture or give workshops: Peter Voulkos, Tony Hepburn, Warren MacKenzie, Margaret Israel❶, Rudy Autio, Jun Kaneko, to name a few. In 1970 Hartsook opened the upstairs gallery now bearing her name, which shows established and emerging artists. The ground floor shop has featured functional work, as seen in this 1955 photo❷.

Open all year, the well-equipped facility offers adult classes from basic hand-building and wheel work to more advanced techniques. GHP launched a series of celebratory exhibitions in September with "Who Lives in Greenwich Village?" consisting of a unique ceramic tile map of Greenwich Village with the pottery building at the center, created by Andy Brayman, a former studio manager, and Ayumi Horie. The map has two historic reference points: 1909, the pottery's founding year, and 1609, the year of Henry Hudson's voyage, represented by animals and plants that thrived in early Manhattan. Other exhibitions are solo shows of Kathy Erteman and Anat Shiftan. Lectures on historical subjects are also scheduled and, in April, a panel discussion on studio pottery with Glenn Adamson, Howard Risatti and others.

Musing on the common thread between the activities of its origins and today's community of GHP artists, director Sarah Archer says, "My sense is that although the mission has shifted quite drastically, the essential role of forging the bonds of community, values and shared interests through the collective process of making something has not changed since our founding days."—**B.S.**

greenwichhousepottery.org

❸

MO / Sedalia
Daum Museum of Contemporary Art
Marc Leuthold, Sculpture, 1995–2010
Feb. 6–Apr. 25
daummuseum.org
Through clay wheels, cones and hemispheres, Leuthold evokes metaphysical associations.

NE / Lincoln
Robert Hillestad Textiles Gallery, University of Nebraska-Lincoln
Susan Tabor Avila: Oh Naturale
Mar. 1–26
textilegallery.unl.edu
Avila's large textiles mix digitally printed imagery and machine stitching.

❸ NJ / Oceanville
Noyes Museum of Art
2009 New Jersey Arts Annual: Crafts
to Feb. 28
noyesmuseum.org
Engaging works, such as Lynne Berman's four-inch-tall *Lilliputia,* by NJ artists who employ techniques rooted in craft.

NM / Albuquerque
Mariposa Gallery
The Albuquerque Glass Invitational
Mar. 5–31
mariposa-gallery.com
Members of Glass Alliance–New Mexico offer a rich visual experience for novice and connoisseur alike.

www.journal-plaza.net & www.freedowns.net

Contemporary Craft Galleries

right: **Werner Arnold** at L'Attitude Gallery
below: **Marcia Newren** at Weyrich Gallery
bottom: **Yoshiro Ikeda** at White Bird Gallery

Hibberd McGrath Gallery

101 N. Main Street, PO Box 7638, Breckenridge, Colorado 80424
(970) 453-6391 • www.hibberdmcgrath.com

L'Attitude Gallery

218 Newbury Street, Boston, Massachusetts 02116
(617) 927-4400 • www.lattitudegallery.com

Obsidian Gallery

4320 N. Campbell Avenue, #130, Tucson, Arizona 85718
(520) 577-3598 • www.obsidian-gallery.com

Weyrich Gallery/The Rare Vision Art Galerie

2935-D Louisiana N.E., Albuquerque, New Mexico 87110
(505) 883-7410 • www.weyrichgallery.com

White Bird Gallery

Box 502 N. Hemlock Street, Cannon Beach, Oregon 97110
(503) 436-2681 • www.whitebirdgallery.com

www.journal-plaza.net & www.freedowns.net

People & Places

News Worthy

Leading Women
The Philadelphia Art Alliance, which recently announced its new focus on contemporary crafts, has named **Maida R. Milone** as CEO. Milone practiced law, managed for-profit organizations and headed the Center for Emerging Visual Artists, a Philadelphia artist-services organization... **Lisa Chipetine** is the fourth president of **Studio Art Quilt Associates.** Chipetine, who is a portfolio manager at the Institute of International Education, was SAQA's vice president and a member of its board of directors. Replacing her as VP is artist, critic and curator **Sandra Sider.**

Awards and Honors
Since 2006, **United States Artists,** the Los Angeles-based grant-making organization, has annually awarded 50 fellowships–$50,000 each–to artists in eight disciplines. For 2009, the six recipients in the craft and traditional arts category are **Perry Eaton** (Anchorage, AK), carved Alutiiq masks; **Garcia & Mitchell** (San Fidel, NM), Acoma Pueblo pottery; **Beth Lo** (Missoula, MT), Asian-themed ceramics and collage; **Dona Look** (Algoma, WI), sewn birch bark baskets; **Mary Shaffer** (Taos, NM), slumped glass sculptures and installations; and **Kukuli Velarde** ❶ (Philadelphia, PA), figural ceramics–such as *Native Hysteric Macuarra* ❷. All the USA Fellows were named in a celebration Dec. 14 in Santa Monica.

The North Carolina Award–the state's highest civilian honor–was presented by Gov. Beverly Perdue to glass artist **Mark Peiser** ❹, creator of *Topaze Bowl* ❻, named in the Fine Arts category... **Anders Ruhwald,** artist in residence and head of ceramics at the Cranbrook Academy of Art in Michigan, has received the Ole Haslund Artist Foundation award in his native Denmark, which recognizes significant artists and comes with a $12,000 grant... **Joy Umali,** maker of *Charred* ❺ is the winner of the eleventh annual **Ronald & Anita Wornick Award,** a scholarship given to talented students in wood arts at the California College of the Arts. She received $6,000... **Will Tracey** is the 2009 winner of the $25,000 **John D. Mineck Furniture Fellowship** administered by the Society of Arts and Crafts, Boston. Tracey is an adjunct instructor and studio technician at the Rochester Institute of Technology. The fellowship helps young furniture artists develop their careers.

Kukuli Velarde photos Doug Herren / Faught photo courtesy of artist and Lisa Cooley Gallery / Peiser photos courtesy of NC Department of Cultural Resources.

www.journal-plaza.net & www.freedowns.net

❺

NY / Corning
Corning Museum of Glass
Masters of Studio Glass: Jiří Harcuba
Mar. 27–Oct. 31
cmog.org
Whether his portrait subjects are little known or famous, the Czech artist always applies similar treatments–spare sculptural cuts and subtle optical effects.

❹ NY / New York
Museum of Arts and Design
Slash: Paper Under the Knife
to Apr. 4
madmuseum.org
Cut paper as a medium to fabricate provocative, expressive and arresting installation, video animation and sculpture, such as Michael Velliquette's *Power Tower,* is explored by 50 international artists.

NY / New York
Noho Gallery
Erma Martin Yost: Felted Flightscapes
Feb. 2–27
nohogallery.com
Yost's felted stitched constructions, enhanced with monoprints and photo transfers, capture the world of birds in pictorial and poetic metaphors.

❹

The **Museum of Arts and Design** in NYC honored arts patron **Barbara Tober,** designer **Eva Zeisel** and business leader **Shelly Lazarus** as its 2009 Visionaries at an awards gala in November... **The Center for Craft, Creativity & Design** has announced its 2009 Craft Research Fund grants. Awards of up to $15,000 for project grants went to **Julia Bryan-Wilson, Julie Muniz, Marilee Boyd Meyer** and **Susan Montgomery, Cynthia Fowler, Ashley Callahan, Cat Mazza** and the team of **Norm Sartorius, Barry Gordon** and **Phil Jurus.** The CCCD also gave graduate research grants of up to $10,000 to **Elaine Fussell Pinson, Mary Helen Burnham, Annmarie Bobak** and **Amy Eisen Krupsky.**

The **Lighton International Artists Exchange Program,** which supports foreign residencies for Midwestern artists, has announced five 2010 American recipients: **Asheer Akram** to Pakistan, **Laurene Krasny Brown** to Greece; **Roxanne Jackson** to Germany, **Ehren Tool** to Vietnam and **Susan White** to Japan... The **Natchez Project,** established in Mississippi by ceramist Conner Burns, named three fellowship recipients for the program: **Scott Bennett, Mark Chatterley** and **Steven Hill.**

The **National Metalsmiths Hall of Fame** in St. Petersburg, FL, has named **Alan Revere** as 2009 award winner in the artist/art educator category, citing his years of teaching at his Revere Academy of Jewelry Arts in San Francisco... The Seattle Art Museum presented the 31st Annual **Betty Bowen Award** to **Josh Faught** for work combining textiles, collage, painting and sculpture, such as *Untitled,* 2009 ❸. The award comes with $15,000... **Caryl Bryer Fallert** of Kentucky won Best of Show at the **International Quilt Festival** in Houston for *On the Wings of a Dream*... At the 22nd Annual **Washington Craft Show,** first prize went to jeweler **Namu Cho,** ceramic artist **Judit Varga** received the AmericanStyle Award of Excellence and glass artist **Michael Mikula** earned the Collectors' Award.

❻

Commissions

The Rakow Commission, awarded annually by the **Corning Museum of Glass** to an artist working in glass who is not represented in the museum's collection, this year went to Panamanian artist **Isabel De Obaldia** for one of her sand-cast animal›

Umali photo Mark Serr / Velliquette photo courtesy of artist and DCKT Contemporary.

www.journal-plaza.net & www.freedowns.net

8

7

sculptures inspired by ancient and tribal art, *Rey del Cenote*, which draws upon the form of the crocodile... **William** and **Steven Ladd** of Brooklyn have made a chandelier for the Invisible Dog art center there, by combining hand-loomed panels of glass beads with old belt buckles found in the basement of the former factory.

Museum News

The **Carnegie Museum of Art** has reopened its renovated Ailsa Mellon Bruce Galleries. Decorative arts curator **Jason T. Busch** reinstalled some 500 examples of American and European decorative arts and design from the mid-18th century to the present, opening with a show titled "Past Meets Present."... The F. Otto Haas Award, presented annually by **Preservation Pennsylvania** for outstanding contributions and achievement, has been presented this year to **Mansfield** and **Ruth Esherick Bascom** for their stewardship of the Wharton Esherick Museum in Paoli, PA.

In the Galleries

Holsten Galleries in Stockbridge, MA, a leading contemporary glass venue, has been sold to former director Jim Schantz and his wife, designer/artist Kim Saul. The 31-year-old business has been renamed **Schantz Galleries** and will continue to concentrate on glass... **Patricia Gelinas** has established an online art gallery specializing in work by Quebec's contemporary craft artists.

Passing

Sculptor **Ruth Duckworth** 7, 90, died in Chicago on Oct. 18. Born in Hamburg and educated in England, she was first a stone sculptor but began working in clay in the 1950s. Her unorthodox hand-worked organic forms drew such attention that in 1964 she was invited to teach at the University of Chicago. Attracted by the opportunity to work at large scale, she decided to stay in the U.S.; after 1977 she devoted herself to studio work. She created murals for the university's Geophysical Science Building based on satellite photos of the earth; another major work was *Clouds Over Lake Michigan*, created for the Dresdner Bank in Chicago. She made large stoneware vessels but is best known for her porcelain wall reliefs, such as *Untitled* 9, 1984, stoneware sculptures like *Untitled* 8, 2006, and the porcelain Cup and Blade series. She also created several monumental bronze sculptures. A 2005 retrospective traveled to seven American museums—J.K.

9

OH / Athens
Dairy Barn Arts Center
Transcending the Figure: Contemporary Ceramics
Mar. 12–Apr. 25
dairybarn.org
Leading ceramists from across the country defy conventional notions in their effort to broaden the viewers' idea of the human figure in this decidedly conceptual cutting edge exhibition.

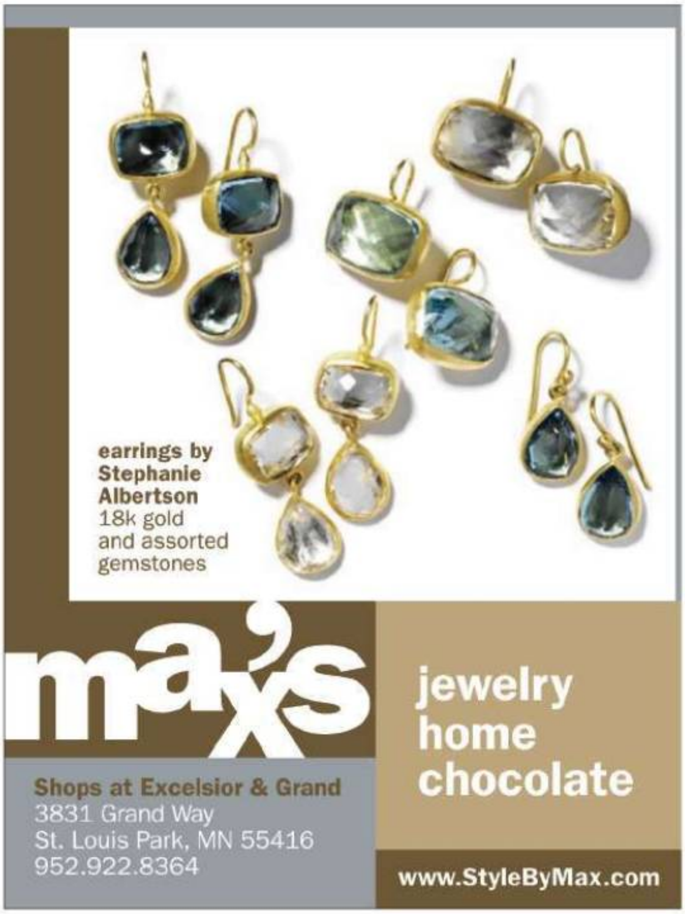
5 PA / Pittsburgh
Society for Contemporary Craft
Cornography
to Mar. 20
contemporarycraft.org
The *Golden Bantam Bomb* is one of furniture maker and sculptor Craig Nutt's imaginative pieces in an exhibition that honors the heritage of farming while questioning prevailing methods of food production in today's society.

TX / Denton
Center for the Visual Arts
Materials: Hard & Soft
Feb. 6–Apr. 1
dentonarts.com
Currently in its 22nd year and attracting artists from throughout the country, this highly anticipated competition and exhibition showcases every craft medium and various combinations thereof.

5

Duckworth portrait Jerome De Perlinghi, works James Prinz, all courtesy of Thea Burger.

www.journal-plaza.net & www.freedowns.net



www.journal-plaza.net & www.freedowns.net

❶

Radar

Juxtapositions

❷

Having started making things at the Eli Whitney Museum, in Hamden, CT, when she was six years old, Sylvie Rosenthal has followed her heart and her head to an enviable point for a young maker. She has a BFA from the Rochester Institute of Technology's School for American Crafts, formal training augmented by visiting artist residencies–at San Diego State University, Anderson Ranch Arts Center and Tainan National University of the Arts in Taiwan, among others. She has also been an active participant in the Penland, NC, community, building artisan houses and honing her woodworking skills, collaborating with retired RIT professor Doug Sigler as well as engaging with the faculty, staff and students at the Penland School of Crafts, which has been a rich ground to feed her conceptual thought. This diversity has given life to a body of sophisticated work remarkable for someone who has been working barely a decade.

Rosenthal's work is beautifully made, with an unusual attention to detail and an important conceptual aspect. Her sculpture has a fine-furniture maker's sensibility while her furniture, such as *Hope*❷, possesses a sculptural quality that exhibits utter ease at flowing between the genres. The sculpture is ironic, funny and mysterious. Birds are major players in her landscapes, commenting on the human condition. Indeed, most of Rosenthal's animals–birds and fish in particular–stand in for people and their quandaries. Much of the work, like *Equilibrium Balance III*❸, is kinetic, with simple robotics that give the animals a repetitive aspect that speaks directly to a daily routine. I have to force myself to get beyond the jewel-like craftsmanship so as not to miss the point. She always has a point.

Of the many things I admire about Rosenthal, her desire to learn from her experiences–whether travel, teaching or living and working in the vibrant artists' community that is Asheville, NC–keeps my admiration at full throttle. Within a few moments, one begins to understand how her life has influenced

www.journal-plaza.net & www.freedowns.net

❸

her art. Juxtaposition dominates: a female in the largely male house-builder trade; Connecticut native in North Carolina; a teacher who is often a student. These combinations are often manifested in birds bound to objects and unable to fly; an inanimate object trapped in a cage-like sculpture, such as *Self-Portrait* ❶; boats partly completed or partly deconstructed on a waterless sea. The situations are impossible. Or are they?

Juxtapositions serve as a pathway for transformation. Rosenthal's work, a combination of superb woodworking skills and a healthy dose of humor, illustrates her evolution. The humor will be important as Rosenthal continues her career in a world that is changing rapidly. Her ability to evolve will be even more important. She is a maker to watch.—**Andrew Glasgow**

Andrew Glasgow is the former executive director of both the American Craft Council and the Furniture Society.
web.mac.com/sylvierosenthal/Sylvie_Rosenthal

Buck photo Strode Photographics.

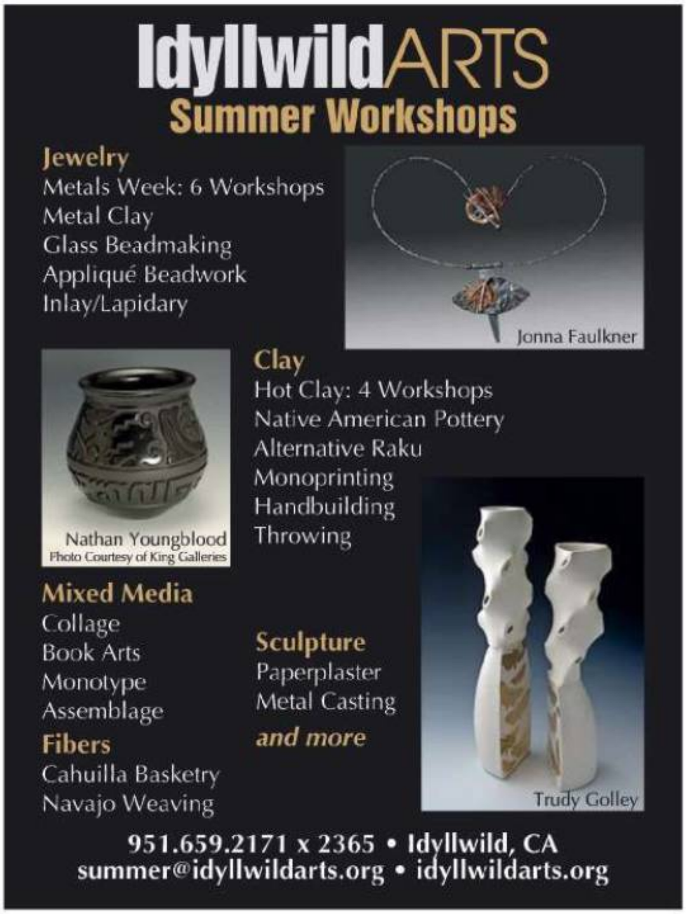
TX / Houston
The Jung Center
eXtremities: Exploring the Margins of the Human Body
Mar. 1–14
junghouston.org
Metal artist Andy Cooperman selected mixed-media works by others that reflect the exhibition's topic.

❻ WA / Bellevue
Bellevue Arts Museum
John Buck: Iconography
to Feb. 28
bellevuearts.org
Recalling graffiti art and political broadsides, Buck's woodcarvings, such as *Borderline*, draw from popular culture.

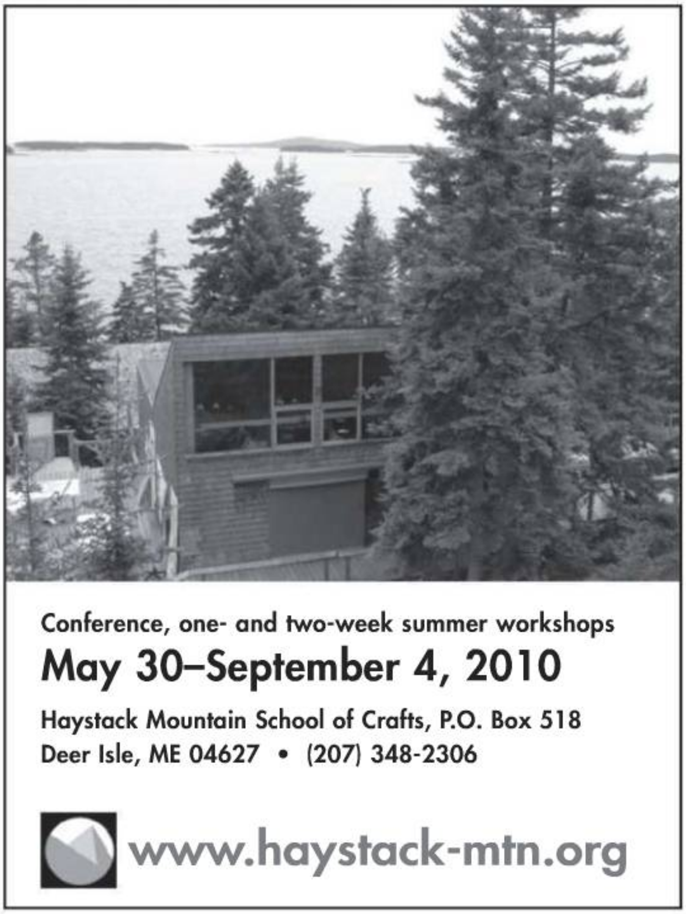
WA / Tacoma
Museum of Glass
Preston Singletary: Echoes, Fire, and Shadows
to Sept. 19
museumofglass.org
Singletary melds glass, modern art and his Tlingit heritage in this midcareer survey.

ENGLAND / London
Victoria and Albert Museum
Quilts: 1700–2010
Mar. 20–Jul. 4
vam.ac.uk
Textiles from the V&A collection unravel historical narratives and events.

❻



www.journal-plaza.net & www.freedowns.net



1

Feb/Mar 10

Council News

Coming Changes

The American Craft Council has announced plans to relocate from New York City to Minneapolis by July 2010. Citing the high cost of doing business in Manhattan and the vibrancy of the Twin Cities craft community, Leilani Lattin Duke, board chair, said, "The move ensures that the Council can achieve its mission of championing contemporary American craft throughout the U.S. while effectively managing operational costs."

Andrew Glasgow, who joined ACC in October 2007, resigned as executive director effective Nov. 1 for health reasons. Duke acknowledged Glasgow's contributions to the organization. The Council has begun a national search for a new director. Helene Blieberg remains interim executive director.

Education

In October 2009, ACC gathered over 315 attendees in Minneapolis for three days of engaging presentations, lively debate, tours and in-depth consideration of the future of craft. Organized by Monica Hampton (1), ACC's education director, the conference, "Creating a New Craft Culture," focused on the handmade in a shifting marketplace. Keynoter Richard Sennett, professor and author of *The Craftsman,* prepped the crowd for the panels, which included examinations of new models for the marketplace as well as the DIY community. A book of transcripts is in preparation. Podcasts, photos and overviews of presentations are available online at craftcouncil.org/conference09.

The first in a series of "Making, Meaning and the Marketplace" symposiums took place on Nov. 6 in Savannah, where over 150 people attended a program on methods of production and collaboration in craft. The event was presented by ACC in partnership with the Savannah College of Art and Design and funded through the Windgate Charitable Trust. The work of 12 SCAD students, featured in "Currency of Craft," a concurrent show at the college, will be on view at the Council's Baltimore Show, Feb. 23–28. The works of Nicole Schlesinger and Jamie Galloway were awarded Best of Show and Honorable Mention, respectively. The next programs will be at the Rhode Island School of Design and the University of Minnesota.

American Craft Council E-Newsletter

ACC offers a free monthly e-newsletter with updates on the shows, workshops, seminars and events. To receive all the news, send your e-address to Anne Henry at ahenry@craftcouncil.org.

Hampton photo Greg Hegelson.

www.journal-plaza.net & www.freedowns.net

ACRE
AMERICAN CRAFT RETAILERS EXPO
www.ACRELasVegas.com

Come. Touch. Buy.

Celebrate the Quality of Handmade!

JUNE 5 - 7, 2010
LAS VEGAS CONVENTION CENTER

Shirley Price Limited Editions
949.679.8320
spltdeditions@aol.com

Laurie Pollpeter Eskenazi
630.390.8310
laurie@lpeclay.com

Bolstad Boxes Limited
541.327.2280
bolstadboxes@yahoo.com

Me 2 U
512.497.3821
kathy@me-2-u.net

Charlotte Arvelle Glass
815.244.3554
www.charlottearvelle.com

Original Sin Jewelry
985.377.2035
adengirl@gmail.com

Willi Nilli
701.235.1164
www.willinilli.biz

Lynne Meade Carved Porcelain
510.653.8456
lynnerachel@aol.com

PRODUCED BY
Wholesalecrafts.com

www.journal-plaza.net & www.freedowns.net

ACRE™

AMERICAN CRAFT RETAILERS EXPO

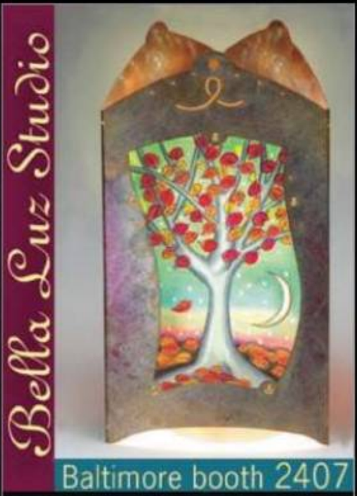
www.ACRELasVegas.com

Come.

Find something **completely unique** in Las Vegas.

Jennifer Nauck Handblown Glass
970.586.1844
www.jennifernauck.com

Dodero Studio Ceramics
541.899.8285
www.doderostudioceramics.com



Bella Luz Studio
206.364.8053
www.bellaluz.com

Laura Morgan Designs
512.705.1393
laura@lauramorgandesigns.com

Yardbirds
800.828.9247
kathy@yardbirds.info

DuBois Studios'
214.415.0450
pfd@duboisstudios.com

Out of My Gourds
408.686.1904
marhost@sbcglobal.net

Metallic Evolution
866.419.5130 toll free
www.metallicevolution.com

IT ONLY HAPPENS ONCE PER YEAR

JUNE 5 - 7, 2010

LAS VEGAS CONVENTION CENTER

PRODUCED BY

Wholesalecrafts.com

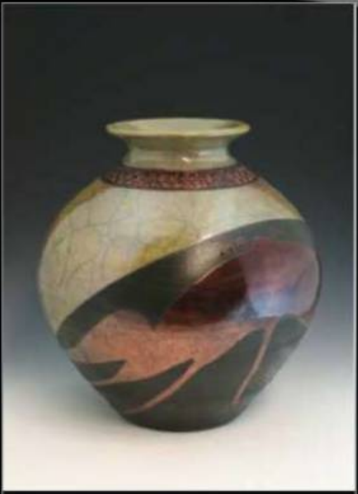
www.journal-plaza.net & www.freedowns.net

Touch.

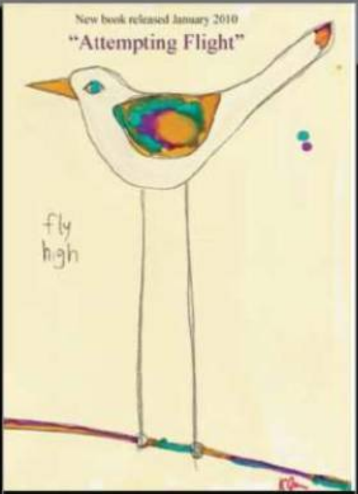
Choose from nearly **600 juried wholesale artists** including more West Coast and Emerging Artists than any other show.

Buy.

Order direct from the artist. No reps, no importers just **quality handmade American & Canadian craft.** **Your customers will appreciate the difference.**



Blue Spruce Pottery
541.382.0197
mgwinup@bluesprucepottery.com



Soul Soup
231.932.7363
info@mysoulsoup.com

Tempest in a Teapot
732.598.4690
tempest549@optonline.net

Lisa Muller Studio
610.327.6889
www.lisamullerstudio.com

Creatures of Delight
516.671.0866
www.creaturesofdelight.com

Rough Edges Design, LLC
812.630.0787
mona@roughedgesdesign.com

eachanoriginal DESIGN COMPANY
800.490.9445
cap@eachanoriginal.com

Tucker-Jones House, Inc
800.992.9883
tjhinc@aol.com

JOIN US – *TODAY!*

For more information, ***online* Artist Application,** and **FREE Retailer Registration,** with 24/7 access to shop *online* at **www.Wholesalecrafts.com,** visit **www.ACRELasVegas.com** or call **1.888.4.CRAFT.1** (1.888.427.2381) **– *TODAY!***

www.journal-plaza.net & www.freedowns.net

Mining the Beauty of Coal

STORY BY
Andrea DiNoto

On any given day, the field behind Jim Zivic's farmhouse is littered with mammoth chunks of coal, jagged boulders that glitter like black Stonehenge monoliths. This is the unlikely material–anthracite, a common fossil fuel–from which he fashions side tables and benches whose sculptural beauty has garnered the attention of artists, interior designers and collectors around the world.

Zivic is a designer well known for modernist furniture in industrial materials such as steel, harness leather, felt and even raw rubber. But coal? The quirky idea to use it for furniture came to him 10 years ago when he heard mention of a Victorian-era coal table on an episode of *Antiques Roadshow*. Zivic was intrigued enough to contact the Victoria and Albert Museum to ask if they knew of any such thing. Yes, said the curators, but they'd never seen a piece. He then called coal mines in the Midwest to determine if the material could be available for use other than fuel. Zivic grew up in a Ohio steel town surrounded by strip mines and dairy farms, and with a sizable population of Amish woodworkers. Attracted early to both utility and artistry, he was drawn to design, where both come into play. In 1983, Zivic received a BFA in painting from Ohio Wesleyan, then moved to New York to embark on a career making art furniture.

Given Zivic's background and bona fides (an uncle had been a union organizer in the coal mines), he easily established rapport with mining company executives, who invited him to "come on out." His visit to one of the mines was "kind of depressing, but visually amazing," he says, referring to the immensity of the strip-mine operation and the gigantic earthmoving equipment in use there. He found the miners intrigued by his ideas, proud of their product and willing to deliver the coal to his property in New York's rural Schoharie County.

www.journal-plaza.net & www.freedowns.net

Handling the 2,000-pound boulders–Zivic says they invariably arrive at 6 a.m. via tractor-trailer–proved a challenge beyond the scope of ordinary craftsman's tools. To reduce the boulders to manageable size, Zivic requires the services of an Albany stonecutting firm specially equipped to move and cut massive pieces of ore. "They have platforms on railroad cars," says Zivic, "and a truck with a boom arm that can pick up three or four tons." With a six-foot-diameter diamond-embedded saw, the stonecutter rough-cuts boulders to his specifications; Zivic then transports the table-size chunks–each weighing several hundred pounds–back to his property where he uses power tools to further shape them into functional sculptures. (Small chunks get transformed into tabletop sculptures and bookends.) For most of the year, Zivic uses the back of a flatbed truck as an open-air work platform. The coal pieces can then be driven back up the hill to his studio (a long, low, retrofitted chicken coop), where honing (which produces his preferred soft satin finish) and/or high polishing is done. (The polished surfaces are virtually dust-free and therefore 99 percent clean to the touch.) Each of the finished tables is a unique form–some organic, others more rectilinear in shape–and each displays the veining and fissures characteristic of coal, a sedimentary rock formed over eons from fossilized plants. Zivic embellishes some pieces with pools of molten pewter or tin; or, in some instances, he makes "doilies" by splattering molten metal on a cold surface, where it hardens. The doily is attached to the coal as a powerful graphic element akin to a Pollock-esque gestural brushstroke.

Zivic prizes coal, perhaps the most mundane material on earth, for it's very non-preciousness. He feels there's a certain virtue in avoiding trendy–and often endangered–woods, like wenge, which are often touted in contemporary interiors. "I've processed 50 tons of coal so far," he says, reflecting that while he can't call himself "green" exactly, he's at least saved the earth from the polluting effects of coal that otherwise might have been burned for fuel. He has also created an astonishing body of work evocative of the great stone-carver artists he admires–Noguchi and Brancusi among them–but unique in concept and material. ✚

Andrea DiNoto last wrote for this magazine about the ceramic artist Kathy Erteman.

Opposite:
A sculptural coal table by Jim Zivic honed to a smooth finish, in the Ralph Pucci showroom in New York City.

Top:
Boulders of coal being taken from Zivic's property to a stonecutting facility.

Middle:
An open-air work platform holding chunks of coal that Zivic shapes into tables using power tools.

Below:
Finished coal table to which Zivic has added a pour of molten pewter.

Jim Zivic prizes the mundane material of his functional sculpture for its very non-preciousness.

www.journal-plaza.net & www.freedowns.net

Hands on Shoes

STORY BY
Amy Shaw

Something happens when a beautiful handmade shoe catches your eye. You notice the warmth of its materials, the distinctiveness of its character, the humanity of its form. Slipping it on, you discover a rich tactile experience that commercial shoes simply cannot deliver. You can't help but wonder, with your feet enveloped in this careful work, "Whose hands are behind these soles?"

Meet handmade-shoe makers Molly Grant and Sara Mathews of the Cordwainer Shop and Rafi Balouzian of CYDWOQ. Their designs and business models may be as divergent as their home bases of Deerfield, NH, and Burbank, CA. Yet their respect for craftsmanship, healthy comfort and harmonious style are deeply shared.

In the late 1920s, a sore-footed inventor determined that the healthiest, most beneficial kind of shoe is one with a low heel and a round toe. Inspired by this idea, the inventor's son, Paul Mathews, began making shoes, and left high school to become the head designer of his father's Boston shoe shop. Paul exhibited their specialty shoes at American Health Federation expos until he took to the rural life and moved to New Hampshire, crossing over into craft shows in the 1960s and '70s.

Mathews built his business, the Cordwainer Shop, with his children as apprentices, making shoes in the workshop built from timber on their land and becoming a well-known and well-loved figure at craft shows from coast to coast, including the American Craft Council Shows and the League of New Hampshire Craftsmen's Fair. Mathews, who made shoes into his 90th year, died in February 2009.

For 20 years, his wife, Molly Grant, and daughter, Sara Mathews, worked alongside him, and they are the Cordwainers now. (A "cordwainer" is someone who makes shoes; a cobbler repairs them.) Despite being juried members of the League with decades of shoemaking experience between them, Molly and Sara say they weren't certain they could continue the business without Paul. Yet orders kept coming in, and so, now with assistance from three of Paul's granddaughters, they are carrying on the tradition together.

Still guided by perfectionist standards, the Cordwainer Shop's shoes are made to measure in endless color combinations and classic, well-proportioned styles. Supple leather uppers and soft shapes recall dancing shoes, yet their exacting construction makes

www.journal-plaza.net & www.freedowns.net

When someone's hands have caringly crafted our shoes, our everyday connection to the earth is transformed, as we are with every step.

Opposite: Leathers, lasts and a sampling of styles at the Cordwainer Shop in Deerfield, NH.

This page: CYDWOQ shoes, including sandals and boots, in production in Burbank, CA.

them last. Today the Cordwainer Shop is thriving, with nine craft show appearances scheduled for 2010.

Rafi Balouzian also got his start searching for a more comfortable shoe experience. An avid walker, Balouzian wanted to make a stylish shoe that would assist a "healthy, efficient stride." So he began developing the unique molded leather sole that would become the hallmark of CYDWOQ (pronounced "sidewalk") shoes.

With his father and great-grandfather in the shoemaking business, Balouzian absorbed knowledge of the machines and materials of the trade at a young age growing up in the Armenian diaspora in Beirut. After college in California, he produced his first shoe collection while working as a designer for a Britain-based clothing line. Soon after, Balouzian branched out on his own, launching CYDWOQ in 1996 with custom-made machines and 12 highly skilled employees, most still with him today.

Producing handmade shoes on a larger scale, Balouzian focused on international shoe expos instead of American craft fairs, attracting mostly Japanese and European customers at first, and eventually capturing the North American markets. Today Balouzian's production team has more than doubled in size and makes upward of 35,000 pairs of shoes per year, each handcrafted to order using water-based glues, vegetable-tanned leathers and age-old techniques.

With a background in architecture and the eye of a sculptor, Balouzian designs shoes by drawing directly onto the wooden mold, or "last." His highly structured shapes, from angular to sinuous, are built with rivets, unfinished edges, distressed leather and minimal stitching. No aspect of the style gets in the way of comfort; on the contrary, these boots (and pumps and sandals) are definitely made for walking.

Shoes, a vehicle not only of personal style but also of our most basic everyday connection to the earth, protect and celebrate our feet. When someone's hands have caringly crafted our shoes, this everyday connection is transformed, as we are with every step.

Writer and curator Amy Shaw lives in Brooklyn, NY.

+

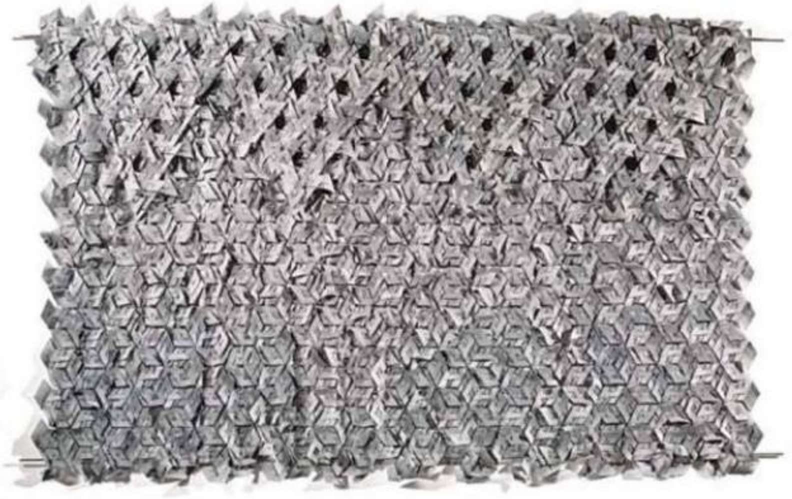
cordwainercraftgallery.com
cydwoq.com

www.journal-plaza.net & www.freedowns.net

O Brave New Judaica

By Beverly Sanders

The Jewish Museum
Reinventing Ritual: Contemporary Art and Design for Jewish Life
New York, NY
Sept. 13 – Feb. 7, 2010
thejewishmuseum.org



Below:
Rachel Kanter
Fringed Garment, 2005, cotton fabric, thread, floss and fusible webbing.

Above:
Galya Rosenfeld
Parokhet (Torah curtain), 2007, polyester IKEA curtains, cut and rewoven.

The premise of this provocative survey is that in Jewish life, presumably in reaction to consumer culture, there is a thirst for authenticity and meaning that only ritual, with its power to bring the sacred into the everyday, can satisfy. Curator Daniel Belasco of the Jewish Museum has assembled works by 57 artists, designers and architects, who over the past decade have rethought the rituals of Judaism, whether practiced inside or outside the synagogue. The works are organized into four sections–covering, absorbing, thinking, building–within which the objects relate to such actions as eating, drinking, counting and praying. For each piece a wall text describes the ritual that has been "reinvented" by the artist.

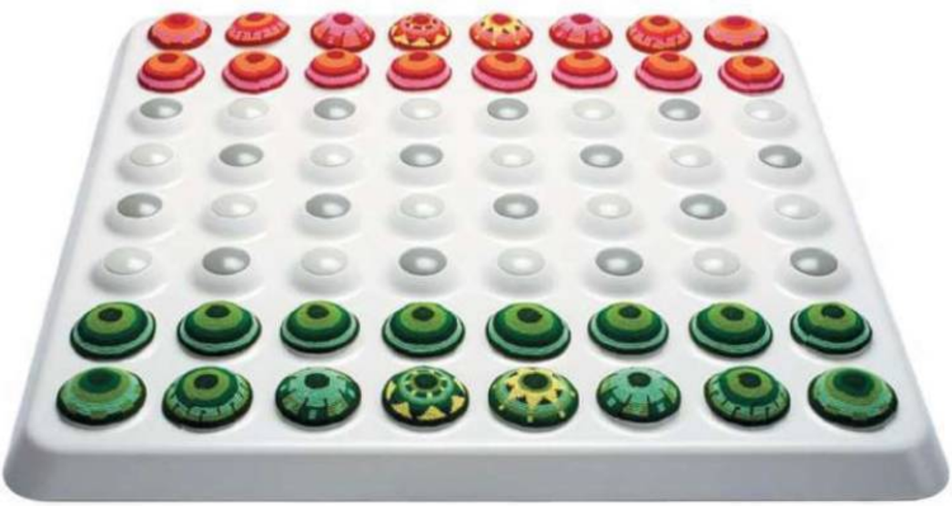
The exhibition reflects how deeply the practice of Judaism has been affected by recent social issues as well as by a persistent Jewish concern with injustice. Feminism, a fertile source of new rituals, has helped to bring women from the margins to more active roles in study and worship. Among the works representing women's attempts to appropriate what have been male religious prerogatives is Rachel Kanter's *Fringed Garment,* referring to the striped prayer shawl, each of its four corners bearing the fringes required by law and traditionally worn by men. Creating a tallit for herself, Kanter combined an apron and a prayer shawl, fusing the female (domestic) and male (public) roles. A similar combination of seriousness and playfulness informs a work by Hadas Kruk and Anat Stein of Studio Armadillo, a take on the traditional learning of texts in the house of study. The plastic chessboard bearing 32 knitted skullcaps (worn by modern Orthodox boys), in red and green, is an analogy between this learning, done in pairs, and a chess game. That the skullcaps were knitted by female students at a yeshiva is a reminder of women's growing access to religious education.

The impact of environmentalism is evident in works that champion sustainability through the use of recycled or humble materials, enunciating the Jewish ethical principles of "do not destroy" and "repair the world." These include Ross Barney Architects' totally green Jewish Reconstructionist synagogue in Evanston, IL, represented by a model and photographs, Joe Grand's candelabra constructed of galvanized steel pipe fittings from Home Depot, and Galya Rosenfeld's light-reflecting Torah curtain and ark cover, woven of polyester IKEA curtains cut into Star of David shapes. And anyone with a backyard interested in combining joyous observance with practicality might find irresistible the sukkah by Allan Wexler, who works at the intersection of architecture, design, craft and conceptual art. This sturdy cabin is equipped with eating utensils in which to celebrate the seven-day fall harvest festival of Succoth, and, the rest of the year, it's a nifty gardening shed.

One of the most potent comments on injustice is Tamara Kostianovsky's *Unearthed,* a cloth sculpture of a haunch of meat hanging from a hook. While the artist refers to the kosher slaughter of animals, a practice meant to be humane, her intention is to raise awareness of the moral responsibility involved in killing. In cool contrast to the visceral, as it were, intensity of the meat piece are the many design objects offering

Kanter collection of the Jewish Museum.

www.journal-plaza.net & www.freedowns.net



up-to-the-minute interpretations of conventional Judaica, such as Karim Rashid's *Menorahmorph,* an undulating landscape of tutti-frutti colored silicone, and Leila Vignelli's ruffled silver Sabbath candlesticks, though they hardly seem a reinvention. Talila Abraham's *Dantela,* of stainless steel etched to mimic lace, is intriguing in its inversion of the ritual of covering the matzo with a cloth at the Passover Seder.

Two works stand out as art capable of radiating spirituality in concrete forms. One is Mierle Laderman Ukeles and Steven N. Handel's *Scent Garden,* meant to enact the havdalah ritual, marking the end of the Sabbath and the return to the quotidian. This grouping of laboratory vessels filled with spices, herbs, fragrant oils, seeds, flowers and grasses invites participants to use all the senses, especially the olfactory, to partake of the natural world. The other is *Saphyr,* an omer counter by Tobi Kahn, an artist of deep Jewish learning whose oeuvre has focused on the delineation of sacred space. This painted wood wall sculpture, a grid set with stonelike removable forms that is continually changing, relates to the counting of the 49 days between Passover and Shavuoth.

To respond to these and other works in "Reinventing Ritual," familiarity with Judaism doesn't hurt, though in the words of a much-quoted ad for rye bread, "you don't have to be Jewish" to be moved by them.

+

The exhibition travels to the Contemporary Jewish Museum, San Francisco, Apr. 22–Sept. 28. The catalog is $39.95 from the museum and yalepress.yale.edu.

Above left:
Tamara Kostianovsky
Unearthed, 2007, clothing, embroidery thread, metal hooks.

Above right:
Studio Armadillo: Hadas Kruk and **Anat Stein**
Hevruta-Mituta, 2007, plastic chessboard, 32 knitted skullcaps.

Below:
Mierle Laderman Ukeles and **Steven N. Handel**
"I'm Talking to You": A Scent Garden, 2009, scientific vessels, natural materials.

The exhibition reflects how deeply the practice of Judaism has been affected by recent social issues as well as by a persistent Jewish concern with injustice.

Kostianovsky courtesy of Black and White Gallery / Ukeles and Handel commissioned by the Jewish Museum.

www.journal-plaza.net & www.freedowns.net

Willard Wigan: Art in the Eye of a Needle

Parish Gallery
Washington, DC
Nov. 14, 2009 – Jan. 23, 2010

An entire train of camels fits into the eye of a needle in British micro-sculptor Willard Wigan's world. His work is so small that each piece is installed in its own enclosed mount, with high-intensity two-point lighting and a binocular microscope built in. If you look at the needle without magnification, you may not be able to tell there is anything in its eye. But look through the microscope and iconic forms and figures appear, many of them from pop culture.

Although it is interesting to see what images Wigan chooses—Nefertiti, Tinkerbell, Puff Daddy and Homer Simpson—the greater interest lies in the marvel of their existence, in three dimensions, at this tiny size. The artist (b. 1957) began making very small things, such as houses and clothes for ants, when he was five years old, and has taken his pieces orders of magnitude smaller in the subsequent decades. Entirely self-taught, he now works in materials from plastic to gold under very high magnification. With microscopic tools of his own making, he carves and paints to create figures that fit easily on the head of a pin or in a needle's eye. He must take the focused concentration of the craftsperson to extremes: at this scale, the pulse in the fingertips acts like a jackhammer.

One of the most successful pieces conceptually is *Barack Obama and Family*, depicting the victorious appearance of the President, the first lady and their daughters on election night 2008. Here the four linked figures form a vivid hieroglyphic in the shallow needle's eye space. The raised outside arms of the two adult end figures give a victory salute, while inverted *V*s are formed by the sturdy legs of all four. Mounted on the outer rim of the eye, spread as in a high wind, flies the American flag, immediately recalling the first moon landing with its U.S. flag and "giant step for mankind."

Not all the work is so serious. Wigan also expresses the sheer delight of this nano-world: Charlie Chaplin frolics on the tip of a single black eyelash.

By Kate Dobbs Ariail, who writes on the arts from Durham, NC, and Washington, DC.

+

The exhibition ends a U.S. tour at the Atlanta Art Gallery, Atlanta, Jan. 29 – Mar. 27.

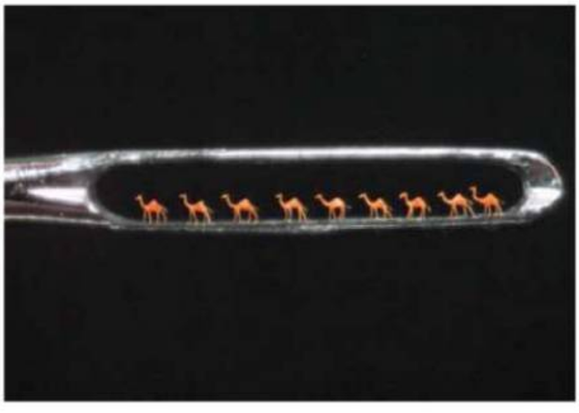
Jeff Irwin: Nature as Trophy

Earl & Birdie Taylor/Pacific Beach Branch Library
San Diego, CA
Sept. 13 – Nov. 22, 2009

Denaturing carries a connotation of loss, the removal or compromise of something essential. Strictly defined, however, *to denature* means to change the properties of a thing, and that process might be transformative in a positive way. Jeff Irwin's compelling ceramic sculptures of the past several years engage both aspects of such change—the tragic and the catalytic, the sacrificial and the spectacular.

Most of the work in this memorable show took the form of wall-mounted animal heads, akin to the taxidermied trophies of a successful hunt. Irwin sculpts the figures (antelope, elephant, cougar and more) to look as if they were made of tree branches, with knobby knots for eyes and sawed-off twigs for mouths and ears. Glazed an all-over milky white, the pieces have a formidable, ghostly presence, the clay magnificently denatured to resemble not just wood

Below:
Willard Wigan
9 Camels, 2009,
nylon, hair, largest 9 microns.



Right:
Jeff Irwin
Buck, 2009, earthenware, glaze, 29 x 24 x 18 in.

Opposite Left:
Jeff Irwin
Roger, 2003, earthenware, glaze, 30 x 12 x 15 in.

www.journal-plaza.net & www.freedowns.net

but smooth, fossilized bone. The works bear witness to the human impulse toward conquest and exploitation, the ego-centered drive to capture and display, to turn nature into a prize.

In spite of this mournful undercurrent, the show is spiked with humor and clever visual/verbal double entendres. *Fish Stick* is both of its title nouns and neither, a meticulously crafted work of clay masquerading as a curved branch posing as an animate creature. *Yogi With Begging Bowl* conflates cartoon bear with Buddhist monk. Irwin plays smartly with our habit of anthropomorphizing animals. A rabbit figure on a pedestal (itself clay mimicking wood) has vaguely human features and stands with one front leg raised as if in greeting, like the sustained wave of a politician. Mostly, though, their bluntly flattened mouths give these emissaries from the wild the discomfiting look of being silenced.

In a smaller selection of wall-mounted tile grids with applied imagery, Irwin layers the warm, sepia tones of old photographs with the graphic punch of black-and-white woodcuts. Here, too, in faux wood-grain frames and references to both pure and processed nature, he practices one marvelous type of denaturing while lamenting another. ✚

By Leah Ollman, a San Diego-based writer for the Los Angeles Times.

Cappy Thompson: Dreamscapes—Heaven and Earth

Traver Gallery
Tacoma, WA
Oct. 10 – Nov. 8, 2009

Cappy Thompson's show marked a return, after nearly a decade spent on large-scale commissions, to works of a more intimate scale, and the exploration of a new medium that complements her repertoire of medieval-style illumination. "Dreamscapes" comprises vitreous enamel reverse-painted on mouth-blown sheet glass, laminated to brushed aluminum panels, and painted ceramics on shard-shaped red tablets and platters. Noted for her use of ancient spiritual and folkloric pictorial styles and allegorical themes, Thompson draws upon narratives and images from her personal life for the glass works. But in ceramics, she turns to themes deriving from early Christian and Byzantine art.

The reflective brushed aluminum lends a nocturnal aura befitting dreams to the glass panel images. In *Dreamscape: Three Aspects of My Soul*, a man and woman traverse a narrow path before barren trees and a crescent moon reflected on water—while leading a donkey creature with gigantic dragonfly wings. It seems a cross between the journey to Bethlehem and modern-day pilgrimages on the road of life (the man and woman reappear in *Pilgrims* and the domestic tableau *Couple*). This conflation of sacred and secular iconography as a dream motif is introduced in various ways among the panels. *Moon Chariot*, for example, depicting an embracing couple on a bed parallel to the picture plane, may remind those familiar with Romanesque sculpture of Gislebertus's almost comical scene of the three sleeping Magi.

The humanism infusing Thompson's reveries in glass is replaced in the ceramics by an almost strident style. The surface-crowding feathered and haloed figures in black-on-white glaze overlap in the manner of Byzantine figural art, looking upward and away. One can imagine these as fragments of ancient frescoes lining a basilica or a tomb. But even in Byzantium, humanism crept in. The clay pieces *Paloma* and *The Blessing* reveal the assimilating process Thompson used to launch her themes and images in painted glass. Learning from early sacred art, she will assuredly move on to develop her personal iconography in clay. ✚

By Ron Glowen, a writer and artist in Arlington, WA.

Thompson photo Peter Mumford.

Right:
Cappy Thompson
Dream of the Bell Dance, 2008, vitreous enamel reverse-painted on mouth-blown sheet glass, laminated to brushed aluminum panels, 20 x 29 in.

www.journal-plaza.net & www.freedowns.net

Left:
Stephen Kent's green cloud ceramic bookends.

Opposite:
A page from *A Little White Shadow*, one of Mary Ruefle's "erased" books.

ESSAY BY
Akiko Busch

Thinking about Nothing

So much of what we do is informed by absence, and as the makers of things, we need to recognize and appreciate the value of loss, what's missing, what we no longer have or will have.

When an object is lost, a subject is found we learned from Freud over a century ago, but it is an observation that seems to have particular relevance today. Absence, as well as presence, I find myself thinking, figures increasingly into the experience of making things in the first decade of the 21st century. Our ability to engage with objects has as much to do with things we don't have as with those we do have; sometimes it is even the absence and loss of things that most defines our connection to them.

The subject seems to resonate in the work of assorted contemporary artists, craftspeople, writers and designers, anyone, that is, who uses material things as a means of expression. Consider the work of poet Mary Ruefle. If most writers have an interest in how words are strung together, how they add up, how one comes after the other, she is more engaged by how they come apart.

For the past decade, she has been producing "erasures," a series of altered books in which text is blotted out with Wite-Out, pen or gouache–erased, that is–leaving only fragments of words, thoughts, sentences. But because this is done on the printed page rather than with the delete key, the result is an investigation on the texture of silence, the imprint of the unsaid, the unknown, the forgotten. The volume erased becomes a layering of silence, a study of how some words fade while others remain; how meaning can be reconfigured by time; how words can sometimes reposition themselves in memory; and, finally, how the unspoken and the retracted can establish a rhythm of their own.

But absence need not always be so fugitive. Ever contrary, it can itself materialize as it does in the work of ceramist Stephen Kent, who has constructed bookends as green ceramic clouds with a lacquer finish. These are found billowing across the shelf or mantle where the books themselves are meant to be. Rather than serving as a structure to support the books, they occupy the space that is traditionally meant for them. And in doing so, the bookends suggest the weight of unread books: what we have not yet studied and do not yet know takes up its own space. In an odd way, the green cloud is a study of absence as an object itself.

The work of this writer and this ceramist lingers in my imagination because I think that they, along with those legions of artists who work in recycled goods and materials, are on to something. We are surrounded by signs that our culture of consumer extravagance may be winding down–the economic collapse, entire neighborhoods reduced by foreclosure and abandonment, overburdened landfills. For generations, we have defined ourselves as consumers, but our identity now seems increasingly defined by how we reduce that consumption. It may be by conscience and choice–the reduced exploitation of resources, say, or efforts to get by using less. Or it may be by economic dictate–the loss of a job, a house, a retirement account. Either way, our relationship to the material world today has as much to do with de-acquisition as with acquisition.

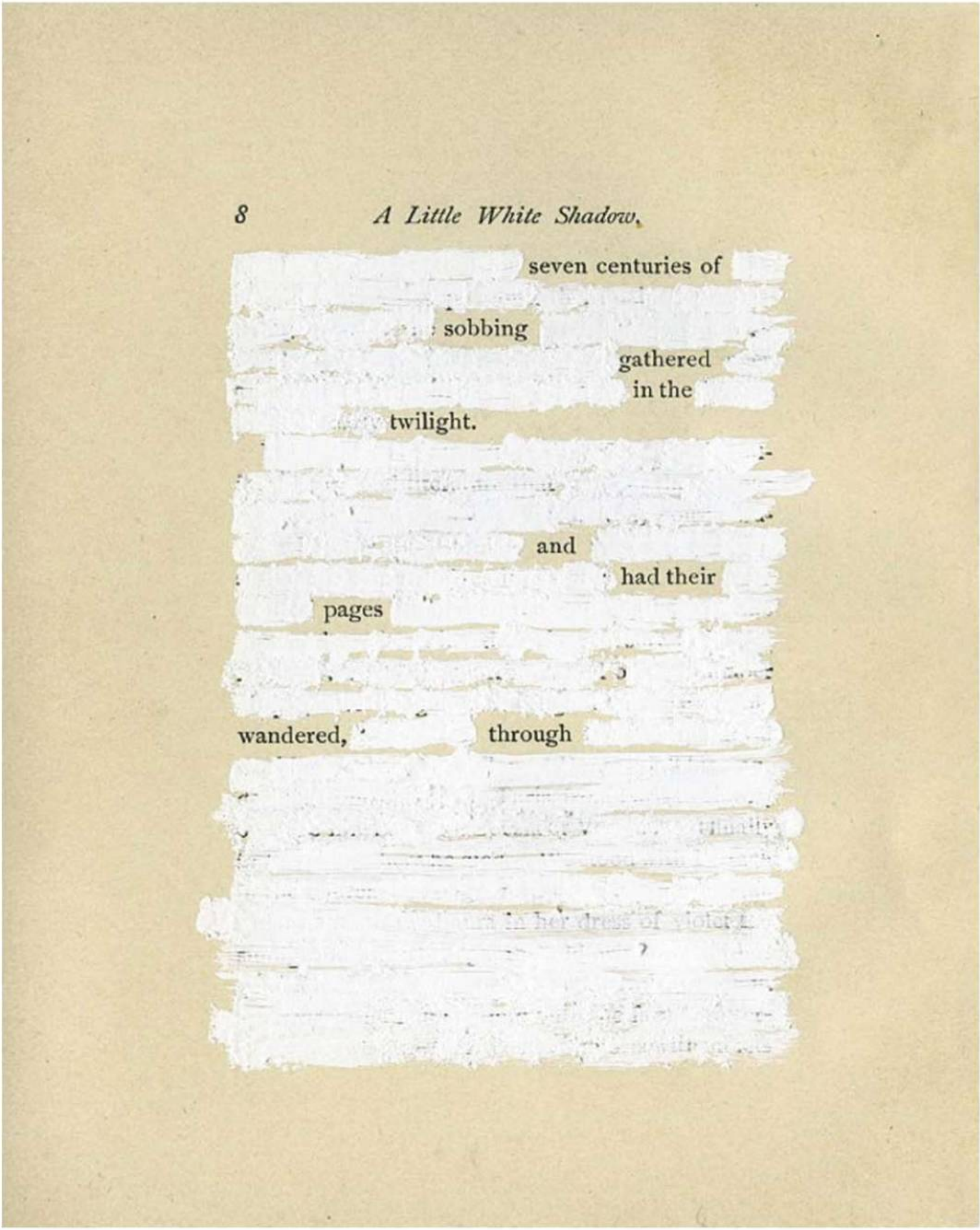
Last year, Habitat for Humanity began to demolish houses in Saginaw, MI, northwest of Detroit. A wave of foreclosures had emptied the homes of their occupants, and the buildings, now deteriorating, were posing safety hazards. The volunteers, then, were dismantling the houses, relegating some materials to landfill, others for recycling. It was the first time the humanitarian organization addressed deconstruction over construction. Not that the process didn't demand a certain degree of skill, invention, creativity. As one Habitat volunteer told the *New York Times*, "It's more challenging than building, where you go in linear steps. With deconstruction, you don't know what you're getting into until you tear that panel off the wall."

You can't argue with that. All of which makes me wonder if the art and design of the early 21st century is going to be as much about taking things apart as putting them together. Disassembly–its possibility, its eventuality, its inevitability–is part of the equation in any kind of contemporary production. And it requires a like degree of imagination. Probably more.

So much of what we do is informed by absence, and as the makers of things, we need to recognize and appreciate the value of loss, what's missing, what we no longer have or will have. A green cloud that has settled on a mantle, a book that has been erased, or a house that is being deconstructed–these are some of the assorted forms absence can take, and all of them give us a new way to think about something. Or maybe just a new way to think about nothing. ✚

Akiko Busch is the author of Nine Ways to Cross a River *and* The Uncommon Life of Common Objects.

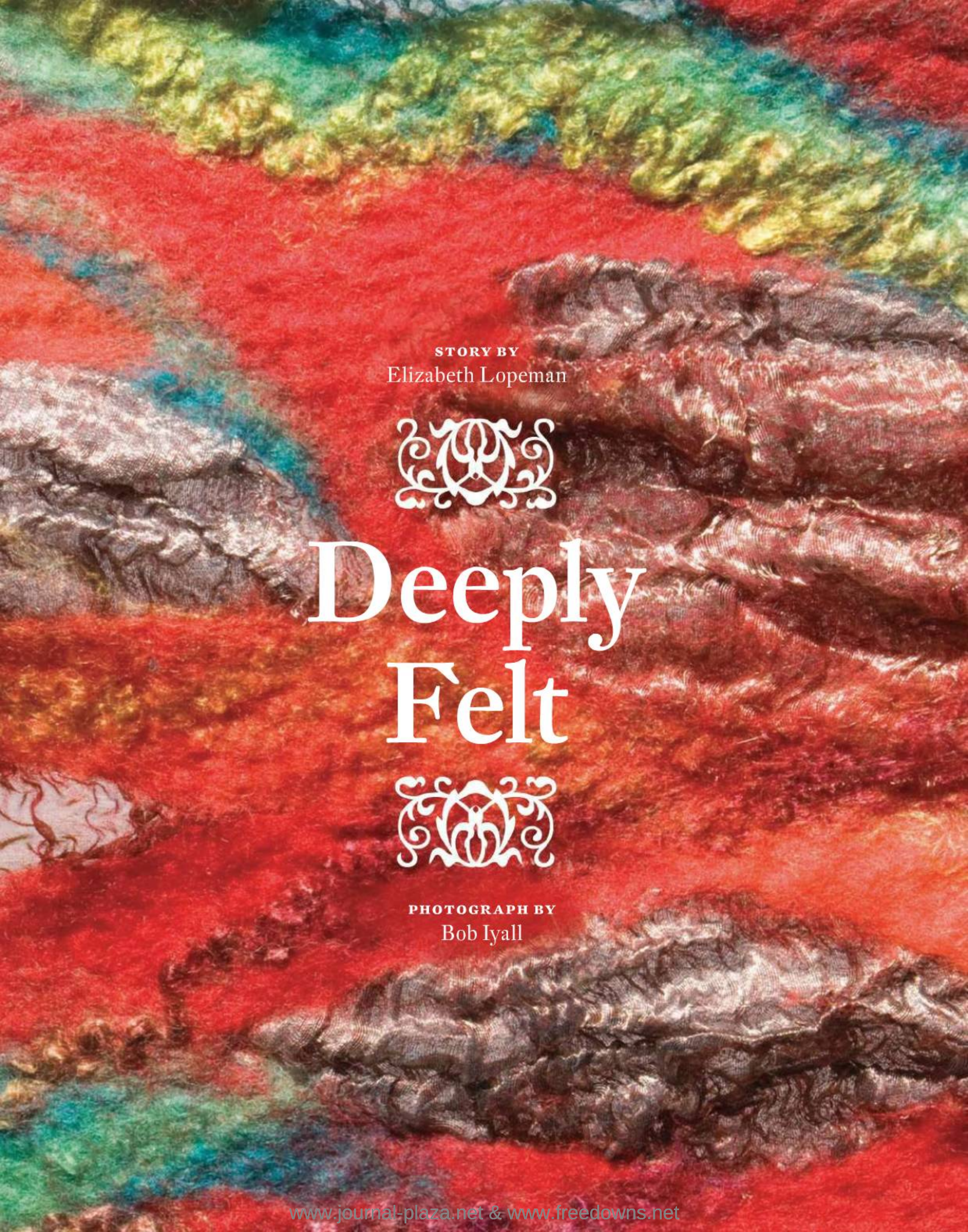
www.journal-plaza.net & www.freedowns.net


8 *A Little White Shadow.*

seven centuries of
sobbing
gathered
in the
twilight.
and
had their
pages
wandered,
through

© 2006, Mary Ruefle, courtesy of Wave Books.

www.journal-plaza.net & www.freedowns.net



STORY BY
Elizabeth Lopeman

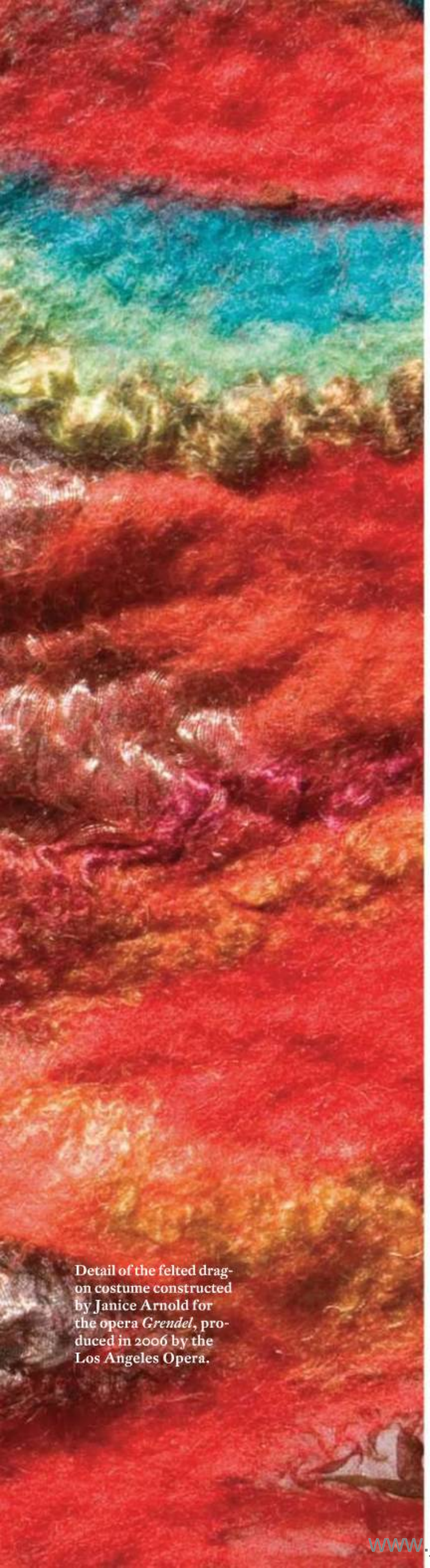
Deeply Felt

PHOTOGRAPH BY
Bob Iyall

www.journal-plaza.net & www.freedowns.net

Janice Arnold differs from many other artists working with felt because of her interest in organic shapes and the fiber's natural tendency to form irregular textures.

Janice Arnold's *Palace Yurt* of handmade felt was among the most impressive pieces in the "Fashioning Felt" exhibition last year at New York's Cooper-Hewitt National Design Museum; it will also appear in the San Francisco Museum of Craft + Design's remounting of the show (Oct. 22, 2010–Feb. 20, 2011). Featuring felt as the new "it" design material, the exhibition included water-jet-cut-felt furniture, stacked-industrial-felt walls for soundproofing cinemas and recording studios, as well as sculptures, wall coverings and dresses crafted from handmade felt. This malleable wool material has been around for ages and has thousands of indispensable applications thanks to its tensile strength. Among all the functional and fashionable felts in the show, Arnold's yurt was like a shrine to the fabric.



Detail of the felted dragon costume constructed by Janice Arnold for the opera *Grendel*, produced in 2006 by the Los Angeles Opera.

www.journal-plaza.net & www.freedowns.net

While she was installing the yurt on an engineered frame in the museum's glass-walled conservatory, a fellow exhibitor asked if she had a big team. Her answer was simply, "No." Arnold creates large-scale handmade felt objects with a few assistants at a time. She developed the fabric for the 24-foot-tall *Palace Yurt* on her own, enlisting assistants only to help with the logistics of preparing and transporting the large, cumbersome panels. The piece was inspired by traditional yurts of Central Asia. When Genghis Khan reigned, tribal members lived in the collapsible wood-framed felt yurts erected around a more elaborately decorated central palace yurt, which was used for celebrations and performances consisting of song, dance, poetry and storytelling. Responding to the domed shape of the Cooper-Hewitt conservatory and keying her design specifically to its measurements, Arnold went to work at her studio in Centralia, WA, creating a contemporary interpretation of the ancient gathering place. She nodded to tradition by incorporating talismanic symbols and embedding a blessing text at a ceremonial entrance.

With the exception of blue entry panels, the *Palace Yurt* was constructed primarily from creamy white felt impregnated with metallic fabrics, which gives the wool a subdued luster. Translucent pieces of white silk were felted into the panels in traditional patterns and as organically shaped windows that let in light. The ceiling pieces were individually formed to reflect the shape of the dome–every diamond of glass was matched by a diamond of felt, while pieces of sheer silk mirrored the mullions. She covered the conservatory's built-in benches using white and gray felt with silky tufts of curly wool that could be touched and toyed with.

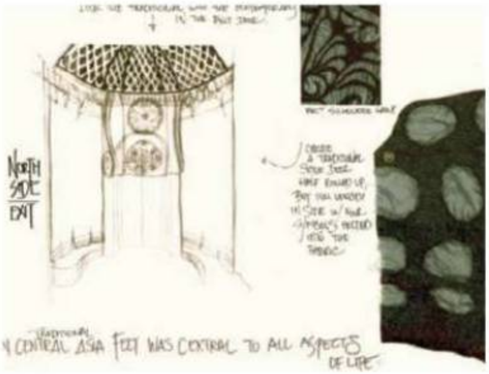
Arnold produced some of her most innovative projects as she worked on *Palace Yurt*, including an installation for Cut, a Wolfgang Puck steakhouse in Las Vegas, and curtains for an artists' residency called the Lumber Room in Portland, OR. All three featured predominantly white felt with an emphasis on texture. In one of her few uses of industrially made felt, Arnold wove 10 rows of broad white strips into a metal warp high on three of the four walls at Cut, two of them 90 feet long. The regular surface in conjunction with the simple basket weave evokes a clean, understated elegance.

For the Lumber Room, an undertaking started by arts patron Sarah Meigs, Arnold went back to organic handmade textures. Meigs's family history is in the lumber industry, so wood became a decorative theme. Arnold made 24 12-by-4-foot handmade felt window coverings with patterns replicating the cellular structure of wood. In each panel, Arnold included tiny ½-inch to 3-inch cell-like silk windows, which allow a considerable amount of light into the space.

Despite the monochromatic treatment in these three works, Arnold is no stranger to color. For the Los Angeles Opera's 2006 production of *Grendel*, she made costumes, designed by Constance Hoffman, with fiery reds, vibrant greens and shiny coppers. "That was the most complex fabric I've ever made," she explains. "Just completely wild." The felt used for the dragon's tongue (a single player's costume) and the dragonettes (a three-person costume representing the dragon's tail) depicted licking red flames alternating with copper fabric from the floor to the waist. The players wore red felt hats with elongated flame-shaped points. In contrast to the scorching dragonettes, Queen Wealtheow's costume was a shimmery ice-blue felt gown, with glacial textures and silk panels similar to those used later in the *Palace Yurt*.

Arnold also played with color when Cirque du Soleil partnered with Celebrity Cruises and asked her to decorate The Bar at the Edge of the Earth. For this ship's bar, she used wool felt with silk, rayon and velvet to transform the art environment and performance space into a haven of ebullient pinks, oranges and blues. The fabrics›

Arnold's ambitious projects reflect her intrepid imagination and determination to surmount obstacles artistic and logistic while remaining focused on texture.



Left to right: Process of installing Janice Arnold's *Palace Yurt* in the Cooper-Hewitt's conservatory for the 2009 "Fashioning Felt" show: sketch of the north door, the site for the installation, the artist adjusting the felted fabric.

www.journal-plaza.net & www.freedowns.net

Left and right:
Arnold working on the ceiling panels of *Palace Yurt;* the north door installed.

Below:
The south end of *Palace Yurt* installed. The translucency of the fabric is achieved through the felting-in of silk pieces.

www.journal-plaza.net & www.freedowns.net

"Life is a balance between organization and chaos, and it's the same with texture."—Janice Arnold

Above:
Arnold's felted environment for The Bar at the Edge of the Earth on a Celebrity Cruise ship that partnered with Cirque du Soleil.

Right:
Ice-blue wool and silk felted costume (and detail) for Queen Wealtheow in the opera *Grendel*.

www.journal-plaza.net & www.freedowns.net

hung from the ceilings like waves in places and like stalactites in others. Included in the installation were ottomans called *Sushi Furniture* made of her white felt wrapped in a black (nori-like) band with a splash of color in the middle. She also made felted curtains, projection screens, stage curtains and interior tents to transform the bar in a whimsical Cirque du Soleil style.

Arnold is essentially self-taught in the art of felting large sheets. She'd worked in advertising and photography for Nordstrom in the days before stylists. She eventually left the company to establish her own business, working as a consultant on store window displays. In the fall of 1999, Nordstrom requested large garment-inspired sculptures in fall colors–deep aubergines, mustards and rubies. Arnold was looking for texture and color that seemed "alive," but was dissatisfied with the palettes of industrially made felts, so she set out to learn how to make felts herself. A friend who made small pieces taught her the process and told her where to source wool, but then she was on her own. On a trip to New Hampshire, where she had a crash course in wool, Arnold purchased hundreds of pounds of fleece dyed in the colors she needed. "I embarked on this journey of how to make felt, and no one in this country knew how to make these giant sheets. In this first project I made over 1,200 square yards of handmade felt."

Arnold is currently experimenting to develop new felt fabrics for a permanent installation in the New York offices of KPFF, a firm of consulting structural engineers that was responsible for installing the wooden frame for the *Palace Yurt* at the Cooper-Hewitt. "When the KPFF people saw my fabrics and the pattern and texture, they were really drawn to that quality because it is a respite from the world they work in," she says. The pieces will add color and texture to the office as well as sound abatement for the 5,000 square feet of concrete and glass. The largest piece for KPFF will be a 40-by-8-foot site-specific, highly textured wall covering. Arnold estimates she'll make up to 40 samples that incorporate different colored wools and pieces of silk, muslin and burlap before choosing at least four that will be well suited to the project. "Mistakes guide me–materials guide this process," she says.

While her work is akin to that of Dutch designer Claudy Jongstra (claudyjongstra.com), who uses natural dyes and often wool from her own sheep, Arnold differs from many other artists working with felt because of her interest in organic shapes and the fiber's natural tendency to form irregular textures. She doesn't follow the lineage of artists such as Joan Livingstone, whose resin-fortified felt sculptures of the 1990s only subtly resembled the fabric's texture, or Robert Morris, who was more interested in symmetry and the draping of industrially produced, uniformly textured felts in his 1970s works.

Arnold's ambitious projects reflect her intrepid imagination and determination to surmount obstacles artistic and logistic while remaining focused on texture. "We need relief from an organized sense of the world," she says. "Life is a balance between organization and chaos, and it's the same with texture. It's so basic to our well-being."

Elizabeth Lopeman is a freelance writer and editor who lives in Portland, OR, and teaches writing at Portland State University.

+
jafelt.com

Sheets of felt bundled for the "fulling" phase being dragged by a camel on the Mongolian plains.

Forming Felt

Felt may have been made as early as 9,000 years ago. It's the oldest textile known to humans, and the process remains the same, requiring only wool, moisture and agitation. Textiles are thought to be fragile and impermanent, but felt is durable and impenetrable to moisture and wind. The tight masses of fibers and the natural lanolin oils repel rain and snow and can stand up to the harsh conditions of Central Asia, including long stretches of below-zero temperatures. Seventy percent of Mongolians still live in yurts and make felt. "People are born in felt, they live in felt, and they die in felt. They're wrapped in felt when they're buried," explains Arnold, who has traveled to Central Asia on several felting missions.

Like the Mongols and the felt makers of Kyrgyzstan, Arnold lays out wool fibers in layered sheets, which she calls lay-ups. She incorporates other fibers and fabrics to add texture and then wets the lay-up with warm water, which encourages shingle-like structures in the wool fiber to flare, predisposing them to tangle. A touch of dish soap aids the process. The sheets are rolled into cylindrical bundles for the "fulling" phase, in which agitation encourages the fibers to bind. Central Asians frequently drag rolls behind horses or camels, or kick them down roads. Though Arnold initially dragged rolls behind her car and even had her son drag one behind a bicycle, she now has an electric roller. She makes the dry lay-ups inside an old school where she and her husband, an electronics designer, have studios, and then carries them outside to wet them and to put them into the roller. Felts may shrink up to 40 percent during processing.—E.L.

www.journal-plaza.net & www.freedowns.net

I hope that an architecture may grow out of the material specificity of the world.

Photos Stacie J. Meyer.

www.journal-plaza.net & www.freedowns.net

The Speculative and the Immediate

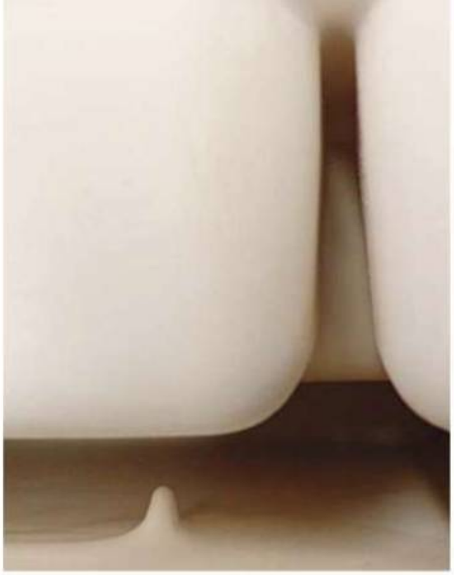
STORY BY
Joshua G. Stein

An Architect Addresses Craft

Although I drifted toward architecture for many reasons, one of the defining qualities that attracted me was projective thinking. Architects value the model of a building less for what it is than what it points to—what it projects into the future. Of course, projective thinking is an important quality for a discipline charged with envisioning possibilities for habitation because it can overlook current conditions in favor of a potential future.

Above and opposite: *In Foam Falls Function—Palm 680*, 2007, detail, slip-cast earthenware. This series references found objects such as polystyrene packaging materials.

www.journal-plaza.net & www.freedowns.net



Architects use objects as surrogates, as stand-ins for designs that will be realized at some later point. We employ models to represent designs that have already been finalized, although not yet realized. This understanding ignores any inherent qualities that material might contain at object scale. Model-building materials tend to be monochromatic and homogenous, most valued for their lack of material qualities.

Moreover, architects often think of craft as an act of execution—follow-through on a given proposal. However, I believe that craft can also indicate a negotiation with material and process. With this sensibility, material becomes a generator of form rather than a way simply to manifest or to render predetermined ideas of form. Craft becomes synonymous with discovery as much as mastery. I hope that exploring this latter definition of craft and coupling it with projective thinking will yield an architecture that grows out of the specificity of the world while moving beyond its constraints.

Three years ago, in the basement of a community college, I discovered the material tradition I had been searching for: ceramics. The material immediacy of the ceramic process has allowed me to explore this alternate understanding of craft as discovery. Its inherent limitations of scale forced an immediate focus on object scale. The time-intensive nature of the process guaranteed that these objects could not simply be models for future designs. The time, care and precision involved demand that they be viewed as projects unto themselves, independent of some future potential. Governed by the inflexible parameters of the material and the drying and firing processes codified over the centuries, the ceramic medium seems to allow little room for innovation. However, technology can operate as a wedge to reformulate these given equations, radicalizing the existing deep intelligence of traditional processes of making.

After two years of skill-building through various forays into slip-casting technique that resulted in my *In Foam Falls Function* series, I journeyed to the Netherlands for a residency at the European Ceramic Workcentre (.ekwc). The .ekwc is a mecca for artists and architects who wish to experiment with the ceramic process but lack formal training in this field. The Workcentre is staffed with expert technicians who help strategize and negotiate the peculiarities of this material. They view the center as a giant laboratory for experimentation, so it was the perfect place for me to test my interests in new technologies and issues of scale. It was there that I completed my *Up-Scaling* and *Tectonic Horizons* series.

In these three series of ceramic investigations I consider how craft can inform architecture (and vice versa) while attempting to maintain a foothold in the realms of both the immediate and the projective.

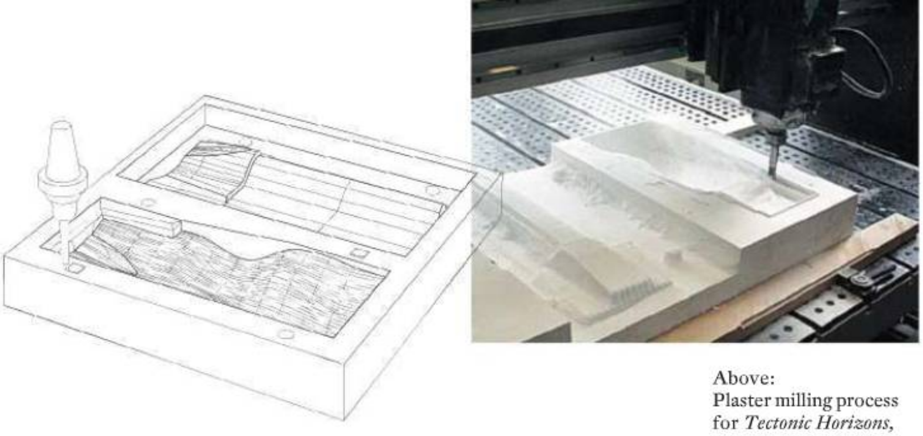
In Foam Falls Function started as a way for me to examine found objects and test the possibilities of recasting these objects in new materiality. These forms, foam and polystyrene packaging inserts, reference the precise void created by the discrepancy between products and their containers. They are ubiquitous yet intensely complex objects whose beauty is often overlooked because of their non-precious substance.

Through material translation, I explore how the negative space within these forms holds potential as habitable space at the scale of the object as well as that of architecture. Since I initially view these casts as objects, not models, the material and fabrication processes are free to inject their own language of form into the pieces without concern for future architectural implications. I interpret "imperfections" such as drip marks and casting seams as registrations of sophisticated material process rather than problematic blemishes. I then later use documentation and presentation to read potential into these new layers of texture, form and space.

Tectonic Horizons extends my investigation into the potential for digital fabrication to affect methods of production and inform larger scales of architectural space and landscape. Rather than using a physical model or pattern to cast plaster molds, I generated these forms solely as virtual models whose negative form is then directly milled into plaster blanks, eliminating the analog process of mold-making. The absence of a "real" physical form means there is literally no model of perfection to work toward, no obligation for fabrication to live up to the original. Instead, processes like that of the Computer Numerically Controlled (CNC) router can have a stronger voice in the form of the final object. This interlocking system of slip-cast ceramic modules takes advantage of the texture created by the CNC machining process to channel exterior surface toward intricate interior spaces. ›

Left photo Stacie J. Meyer / Right photos Tom Queally.

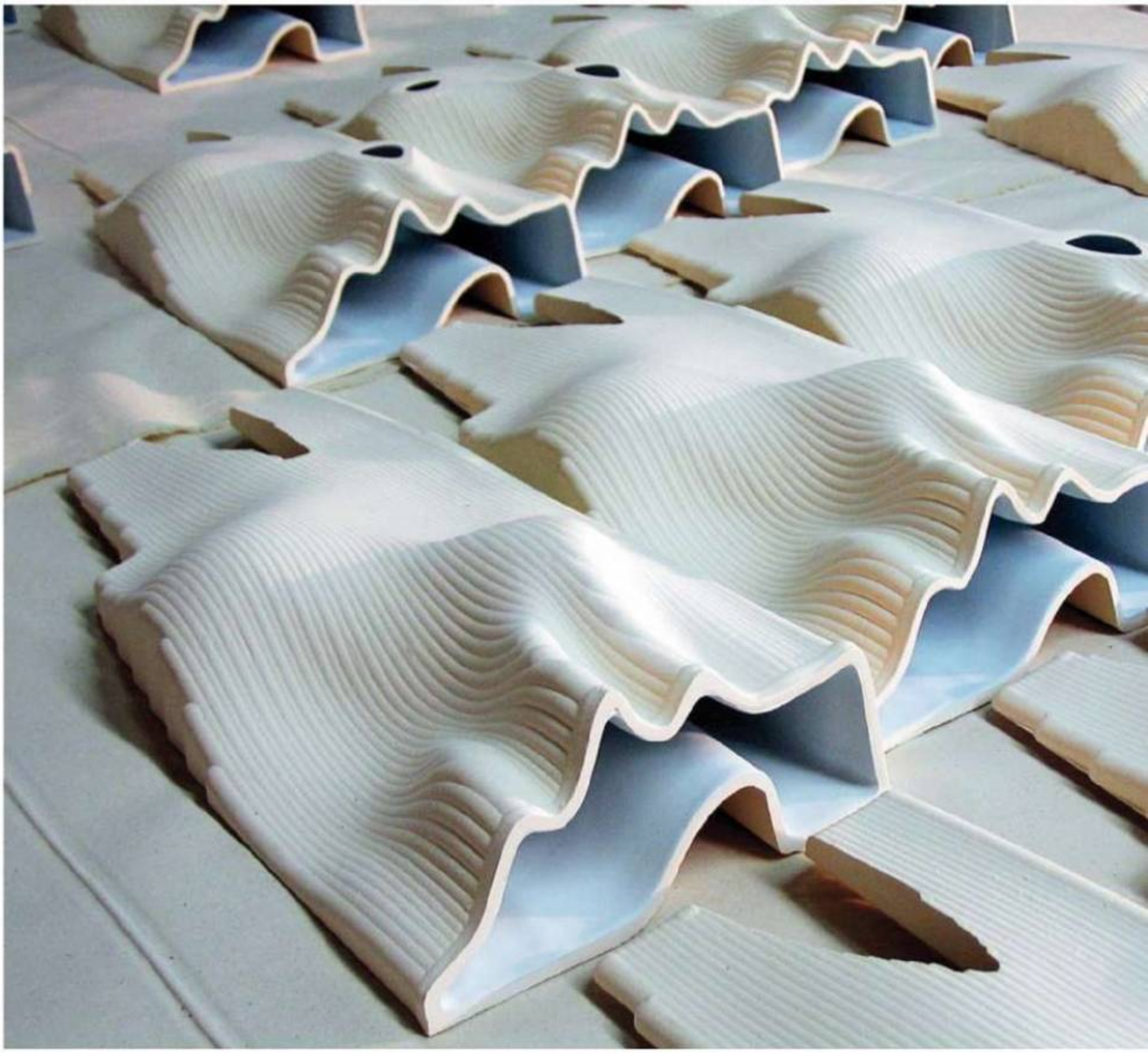
www.journal-plaza.net & www.freedowns.net



Above:
Plaster milling process for *Tectonic Horizons,* 2009, and rendering of digital tooling.

Left:
Tectonic Horizons, 2009, detail, slip-cast earthenware. The series was completed at the European Ceramic Workcentre (.ekwc).

Technology can operate as a wedge to reformulate the given equations of ceramics, radicalizing the existing deep intelligence of traditional processes of making.



Opposite:
Left and bottom right: *In Foam Falls Function—Palm 680,* 2007, details, slip-cast earthenware. Top right: *In Foam Falls Function Canon SD870 Edamame,* 2007, slip-cast stoneware.

Right:
Tectonic Horizons, 2009, modular aggregation, slip-cast earthenware. This series explored the potential of digital fabrication and made use of a CNC router.

www.journal-plaza.net & www.freedowns.net

Although I cast these modules from a single mold, I then employ a series of post-processing cutting operations to differentiate pieces. This investigation into hybridizing ceramic slip-casting and CNC manufacturing questions traditional mold-making by integrating contemporary notions of mass customization with the economies of scale inherent in mold/cast systems. I capitalize on the potential of one mother-mold to create a family of casts, which are then differentiated through a set of post-processing modifications.

Up-scaling explores the challenge of moving from the scale of the object to that of architecture. As a point of departure, this series tests the more literal architectural implications of the pieces from *In Foam Falls Function*. Through doubling the dimensions of one of these objects, *Up-scaling* exposes a series of scalar limitations posed by material and processes. Rather than viewing these limitations as problematic, I exploit them as design opportunities.

In order to reproduce this particular object at double its original size, it was necessary to produce plaster molds as a set of slices. Once these mold slices were produced, I could use them to cast the enlarged original object, or I could reshuffle the slices to create new objects. The set of molds becomes a form-generating machine, producing not only objects but new forms as well. This slice method both exaggerates the seams between slices and regularizes this condition so that these discrepancies become yet another pattern of information to be explored in the next enlargement. *Up-scaling* allows the immediacy of material patterns and decisions to generate a ripple effect–projecting potentialities across other scales. Texture becomes formal information for the next doubling, which may in turn imply spatial possibilities for the following jump.

Why Radical Craft?

When I decided on the name for my firm, craft was a term and concept that seemed marginalized in the discipline of architecture. Some schools and museums were dropping the word "craft" from their names (perhaps to sound more respectable). Most of the architecture world was interested in the power of technology as a representational tool (slick, digitally generated renderings) and had little patience with the slow pace of the material world. As my education was a part of this digital trend, I was curious about what it would mean to bring the sensibility of craft back into contact with the possibilities of the virtual.

Usually when architects think of craft they think of everything else but radical. We think of tradition, history, vernacular, humility. Of course I'm interested in all of these, but mostly because I believe these influences can be rediscovered and rewired to create something new, something counter to the expected–simultaneously against the grain and growing out of it. By titling my practice Radical Craft, I hoped to infuse a progressive technological agenda with an un-ironic inclusion of the historical, ornamental, commonplace and vernacular. I view these influences as vital and generative source material for contemporary practice.

Clearly "craft" conjures an intimacy with materiality that I'm very tied to, while "radical" implies a certain liberty of experimentation. For me this liberty is in allowing the logics of materiality to move into other arenas and scales, no longer limited by the constraints of one particular material. In addition to research through practice and academia, I regularly engage in artist residency programs where lengthy immersion in material technique and collaboration with traditional craftspeople develop the sensibility that allows me to innovate inside existing systems. These sessions serve to train and hone a methodology that I hope to then translate to other scales and mediums. For me, material research moves beyond a simple topic of investigation to a more fundamental philosophy for design. While the primacy of scale and material grounds my practice in the immediate, the potential of technology affords me space for the speculative.

The term "radical craft" clearly points toward a practice that locates and reworks existing logics into unexpected solutions. My work at all scales focuses on exploring craft steeped in tradition, expertise and intuition, and injects a critical investigation into emerging technologies and typologies, creating new situations that appear both logical and novel. ✚

Joshua G. Stein heads Radical Craft, a research and design office based in Los Angeles. radical-craft.com. He has taught design studios and seminars at Cornell University, SCI-Arc, Woodbury University and the Milwaukee Institute of Art & Design, as well as fabrication workshops in Barcelona, Istanbul, and Krefeld, Germany.

www.journal-plaza.net & www.freedowns.net

Opposite:
Left: *Up-scaling—Scale 2x Slice Trays,* 2008, slip-cast earthenware.
Right: *Up-scaling,* 2008, in process at .ekwc.

Left:
Joshua Stein at work on *Up-scaling* at .ekwc. This series explores the challenge of moving from the scale of the object to that of architecture.

Right:
Another view of *Up-scaling* in process.

As my education was a part of the digital trend, I was curious about what it would mean to bring the sensibility of craft back into contact with the possibilities of the virtual.

In Foam Falls Function photo Tom Queally.

Above:
In Foam Falls Function—Palm 680, 2007, slip-cast earthenware.

www.journal-plaza.net & www.freedowns.net

www.journal-plaza.net & www.freedowns.net

STORY BY
Mimi Luse

PHOTOGRAPHY BY
Tatsuro Nishimura

Lola Brooks's exquisite and preposterous jewelry is not for the faint of heart.

Hard Core Romance

In Nirvana's Valentines' scourge, the conventions of romantic love take on nightmarish tones, leaving Kurt Cobain's narrator "trapped for weeks" in his lover's "Heart Shaped Box." For most of her life, the jeweler Lola Brooks shared his fear. "Romantic clichés," she says, "left a bad taste in my mouth."

Opposite:
Lola Brooks holding *bloodgarnetheart,* 2009, brooch, stainless steel, vintage rose-cut garnets, 14k gold, 4 x 3¾ x 1½ in. Long-sleeve tattoo by Virginia Elwood, 2009.

Hair and makeup Bridget Ritzinger.

www.journal-plaza.net & www.freedowns.net

www.journal-plaza.net & www.freedowns.net

Above:
discoball brooch, 2004,
stainless steel,
champagne rose-cut
diamonds, 18k gold,
9/10 x 4/5 x 3/4 in.

Right:
bloodgarnetheart, 2004,
brooch, stainless steel,
vintage rose-cut garnets,
14k gold, 4 x 3¾ x 1½ in.

Opposite:
cut steel brooch (belly),
2004, stainless steel,
18k gold solder,
1 4/5 x 1 4/5 x 9/10 in.

Above:
bleedingheart, 2009,
brooch, stainless steel,
vintage rose-cut garnets,
14k gold, 4 x 3¾ x 1½ in.

bloodgarnetheart collection of Donna Schneier / *bleedingheart* collection of Allen and Irene Natow / Both photos Kevin Sprague.

And then, one day she fell in love with "romance." She was finishing an exercise in a wax-carving class and realized she was taken with the "big juicy cleave" of the heart she had just carved. A hip-hop fan, Brooks humorously drew a parallel to JLo's butt. She remains smitten, and since 2008, the tropes of love in their most obvious forms have overrun her work. There are roses on hearts, bows on hearts, hearts on hearts. Fragonard would be proud. In Sentimental Foolery, her latest series, blood-red garnets set in heart-shaped bezels dangle from heart-shaped brooches. Even the reviled bubblegum pink has crept into her aesthetic, in pink vintage rhinestones and erotic bows coated in Pepto-Bismol enamel. "Even though [they] are like empty shells, I think there's always tasty cream to suck from them," she told me.

An associate professor at the Rhode Island School of Design, Brooks is represented by Sienna Gallery in Lenox, MA, and her work is in the collection of both the Museum of Arts and Design and the Metropolitan Museum of Art. Like many of her contemporaries, she has established a practice based on a postmodern concern with history and a poetic inversion of jewelry's hierarchies. Her earliest pieces were explorations of mimesis and surrogacy: cutting steel to look like the shadowy mirror-images of precious stones or pitting massive inexpensive crystals against tiny diamonds to see who "came out on top." An admirer of Berlin iron jewelry, which citizens of that city received from the government when they contributed their gold and silver to fund the war against Napoleon, Brooks in her own work similarly honored the valueless. She treated utilitarian materials with the reverence of a goldsmith, fusing machismo metal like stainless steel into delicate filigrees, while the solder, usually the glue invisible in the spectacle of bijouterie, was often the costliest element in a piece.

Down to its molecular composition, Brooks's jewelry is a rigorous critique of tradition. And yet she engages the pomp that many contemporary jewelers dare not indulge. Take *cut steel brooch (belly)*, 2004, of stainless steel: readable as a sort of methadone therapy for diamond lust, this extravagant clump of steel might be just as intoxicating. Beyond parody and pastiche, it seems that Brooks has peered so deep into the looking glass that she's fallen through to the other side. For a 2008 brooch she chose jet as the main material, a▸

www.journal-plaza.net & www.freedowns.net

www.journal-plaza.net & www.freedowns.net

reference, she writes, to the opaque black stone used by Victorians for mourning jewelry. But rather than repurposing jet for modern use or echoing historical forms, Brooks has succumbed to the material's inherent charms. She massed the modest stones in an exuberant mound, and between each she placed little diamonds and crystals, scattered like confetti.

Then, tacking ornament onto ornament, Brooks cut into the jet itself and implanted silver studs. In a statement, she described the elements as dramatis personae and the brooch as the theater. Jet's "dark sobriety almost mocks the garish sparkle of the quartz and diamonds, yet even it is foiled by the rash of cut steel scattered upon its surfaces." As we stare into the black of this modern-day curiosity—an irresistible and freakish amalgamation of too much "bling"—the work seems to tell us that possession is the disease and the cure at once.

How long can studio jewelers remain at a purely critical distance from an art that has forever been a shameless celebration of wealth and excess? In a 2004 statement Brooks wrote, "It is a simple matter to question material hierarchies... but how does one subvert the status of a material without blatant disregard for what is also intrinsically desirable?" She is fascinated with the enduring power of jewels, the legend of the mesmerizing yet lethal Spoonmaker diamond, for example; "tales of jewelry, beauty and desire and seduction and love and death" weigh heavily on Brooks's mind. Metaphors for the irrational pull of mankind's desires, the paradoxes that Brooks seeks in jewelry are likewise inextricable from who she is as a maker.

Even the tattoos on her body invoke a passionate hyperbole. On her left shoulder is a classic scene of a *vanitas*, inked by Andrea Elston: an owl, a mirror and a human skull form a triangle of vanity, death and wisdom. At the skull's base, pearls are scattered, and a rose graces its forehead. On a scroll below are the words *memento homo quid es, et quis eris* (remember man what thou art and what thou shall become). On Brooks's right arm, Virginia Elwood from NYAdorned has, over the years, tattooed shapes that recur in the jewelry: diamonds, rosebuds and a ribbon tied perfectly in a bow. On her upper arm, another tattoo artist has given her a crown of thorns, and on the shoulder, a swollen heart with a knife through it bleeds indefinitely.

Brooks's apartment on Canal Street in Manhattan, decorated in a dramatic vintage style, is a part-time studio, a curiosity cabinet for her worldly possessions and a fishbowl for her anxieties about the▸

Opposite:
ivory & roses, 2009, brooch, stainless steel, vintage ivory roses, vintage rhinestones, 14k gold, 3 9/10 x 3 9/10 x 3 1/3 in. Long-sleeve tattoo by Virginia Elwood.

Right:
ivoryroses, 2008, brooch, stainless steel, vintage ivory roses, 18k gold, 3 1/8 x 3 1/8 x 2 1/8 in.

How long can studio jewelers remain at a purely critical distance from an art that has forever been a shameless celebration of wealth and excess?

www.journal-plaza.net & www.freedowns.net

deceit of ownership. In a slideshow of personal images she played for me, the same 1960 turquoise Chevy Impala appeared again and again in different locales, finally crushed like a can. It's her old car, and the loss was devastating to her. But in the morose delectation of nostalgia, Brooks appeared to take pleasure in these extravagant emotions. "I'm absolutely terrified of losing things," she told me. And that's why she takes comfort in her tattoos. "I can own them in a completely different way than I can own any object," she explains. A self-described hoarder, Brooks showed me some of her impressive and odd collections: pantsuits, rhinestone sunglasses and brands of canned meat (Spam). "I find power in accumulation. It is an inextricable piece of who I am in the world. With only a few things, I tuck them away to keep safe.... If I am lucky, they will become a hoard."

The urge to collect small, talismanic objects is something many jewelers share, but Brooks channels the impulse directly into her signature compositions, which are miniature hoards themselves. Her 2008 Confection series is Brooks's response to finding a stash of carved ivory roses on Ebay, sold at a fraction of their worth. Brooks treats these rare white buds like a cake maker would frosting, smothering her surfaces with them. The pieces that result are a gluttonous indulgence. Her *rosewreath brooch*, a wreath crowded with ivory rosebuds, includes tiny diamonds, set on delicate springs, that quiver and swoon when its wearer moves. More than a piece of jewelry, it is a prop, and to wear it is to attract an audience.

But how much is too much? Echoing what Jay-Z once rapped to his girlfriend Beyoncé, "That rock on ya finger is like a tumor," Brooks's brooches and necklaces bulge malignantly from their wearers. Some observers consider that an ostentatious display or, even worse, a facile conflation of wealth with status. When Brooks attached little silver bows on springs to her works, she told me, colleagues "wouldn't touch them." But she welcomes and challenges this initial revulsion. Brooks knows that her jewelry is not for the timid. Setting "jewelry" and all of its tarnished associations in quotation marks, Brooks's jewelry is for people like her, those self-identified "hard-core romantics" willing to abandon disbelief.

Mimi Luse lives in Brooklyn. Her writing has appeared in The Brooklyn Rail, Art Papers, Black Book, Corduroy Magazine, The L Magazine *and the blog BushwickBK.*

✚
siennagallery.com

Above:
bubblegumheart, 2009, brooch, stainless steel, vintage rhinestones, 14k gold, copper, vitreous enamel, 2¾ x 2½ x 1⅓ in.

www.journal-plaza.net & www.freedowns.net

1

2

3

Tattoos

In a time of malleable identities, when people reinvent themselves by overhauling their online profiles, the stubborn mark of the tattoo may be the only part of your past that can't be rubbed out. Simply having one can be seen as an allegiance to a certain lifestyle and ontology. Likewise, consciously or not, being a maker today is a radical decision that forces you to assume an identity contra the assembly line. In these pages Faythe Levine was quoted as saying, "I believe the simple act of making something, anything, with your hands is a quiet political ripple in a world dominated by mass production." Though not all makers have tattoos and not all tattooed people make things, tattoos are irrefutably vows of some sort, and they can be proof of devotion to one's vocation. We spoke to three jewelry makers in New York about their tattoos, their life choices and their adornment, removable and permanent.

Before she started In God We Trust (a clothing and jewelry line in Manhattan and Brooklyn), Shana Tabor 1 worked as a designer for commercial manufacturers. She was 24 and wanted a hand tattoo. "My brother and I had a conversation about hand tattoos, and we called that a job stopper. But I thought, 'I don't ever want to work at a place that will not hire me based on a drawing on my hand.'" She got one, and in a way it forced a decision: soon she left that job to start her business, with no regrets for either choice. Like her jewelry and clothing lines, her tattoos have an air of weird old Americana to them: Sailor Jerrys, mermaid flash art from the 1940s and even a "pokey" (a crude tattoo done by an amateur) that reads "LFOD"—for "Live Free or Die," the motto of her home state, New Hampshire.

Philip Crangi 2, a jeweler influenced by both Castellani (Italian "archaeological" jewelry) and African ceremonial neckpieces, sees his numerous tattoos as mementos. For him, tattoos and jewelry function in similar ways. "I've always assumed that they came from the same place.... Ornamentation is one of the oldest human impulses, that and the domestication of dogs." Crangi has a trompe-l'oeil bracelet tattoo, a piece of rope around his wrist and a tattoo on his chest that reads, "Je ne regrette rien" (I regret nothing). He once had a friend solder a bracelet around his wrist so that he could not take it off: "I used to think of jewelry as this permanent thing that you put on and don't think about."

Jeweler Anna Sheffield 3 grew up among the Navajo on a reservation in New Mexico, where her father worked as a doctor; she was also exposed to the mystical Catholicism her mother practiced. As a teenager, Sheffield decided she would read every religious text there was. Her tattoos, done in a variety of styles and over the course of her lifetime, like her jewelry collection, reflect her hybrid cultural upbringing and her lifelong spiritual quest. On one arm, alongside flowers inspired by Buddhist Tonga paintings done by Chris Conn, is a line from the Bhagavad-Gita that reads, in Sanskrit: "Knowledge, I am wisdom." On the other side, in homage to her mother's religion, are seven birds tattooed by Scott Campbell, one for each of the seven sorrows, as well as a sacred heart that looks like Toleware. On her shin is a white bee, in reference to a Pablo Neruda poem she found inspiring, done by her friend Henry Lewis. "I'm interested in animism and in the symbols that people think will protect them," she says.—M.L.

Sheffield portrait Matthew Hise.

www.journal-plaza.net & www.freedowns.net

AMERICAN CRAFT SHOW

Baltimore Convention Center

trade:

Tuesday, February 23, 2010, 10am-6pm

Wednesday, February 24, 2010, 10am-6pm

www.craftcouncil.org/wholesale

public:

Thursday, February 25, 2010, 10am-6pm

Friday, February 26, 2010, 10am-9pm

Saturday, February 27, 2010, 10am-6pm

Sunday, February 28, 2010, 10am-5pm

www.craftcouncil.org/baltimore

info:

800.836.3470

Booth 628

PATRICIA PALSON

1111 Pine Street, Contoocook, NH 03229   603-746-6558
www.patriciapalson.com   ppalson@comcast.net

Jacket and scarf, silk, merino wool, rayon.

Booth 3907

BEVERLY TADEU

3901 Rhode Island Avenue, Studio 205D, Brentwood, MD 20722   240-687-5200
www.beverlytadeu.com   beverlytadeu@yahoo.com

Earrings, oxidized sterling silver, 18k gold, 2 by 2 by ⅜ inches.

www.journal-plaza.net & www.freedowns.net

Booth 704

SARAH GRAHAM METALSMITHING

San Francisco, CA 415-626-5250
www.sarahgraham.com sarah@sarahgraham.com

Radiolarian stacking rings, 18k rose and yellow gold, oxidized cobalt chrome, cognac diamonds.

www.journal-plaza.net & www.freedowns.net

Booth 4223

JEWELRY WORKS BY SARA RIVERA

Bethesda, MD 20814 301-693-8248
www.jewelryintheworks.com jewelry_works@yahoo.com

Necklace, sterling silver and mokume gane.

Booth 3904

LESLIE THOMPSON

62 Watkins Way, Oak View, CA 93022 805-649-3470
lthompson@west.net

Jar, porcelain, black slip.

Booth 513

PATRICIA MADEJA

735 Bay 7th Street, West Islip, NY 11795 631-661-2509
www.patriciamadeja.com patricia@patriciamadeja.com

Ferris Wheel bracelet, 18k palladium white gold, black diamond beads.

Booth 312

K. MITA DESIGN

72-11 Austin Street, Forest Hills, NY 11375 718-906-1076
www.k-mita.com design@k-mita.com

Bangle bracelet, Moiré collection, 18k yellow gold, oxidized silver, 2 by 2¼ by 2 inches.

www.journal-plaza.net & www.freedowns.net

Booth 4100

RABBIT CANYON DESIGNS

7931 Pecos Road, Suite 164, Mesa, AZ 85212 480-234-0054
www.rabbitcanyon.com clklock@aol.com

Butterfly nesting tables, glass, 25 by 18 ½ by 7 ½ inches.

www.journal-plaza.net & www.freedowns.net

Booth 409

SYDNEY LYNCH

2949 Plymouth Avenue, Lincoln, NE 68502 402-435-2920
www.sydneylynch.com sydney@sydneylynch.com

Cuff bracelet, sterling, 22k gold, gemstones, 1½ inches wide.

Booth 2508

SEAN M. GILLESPIE

2079 S. Pennsylvania Street, Denver, CO 80210 303-949-8769
www.fineartwoodworking.com seanmgillespie@msn.com

Sculpture, Honduran mahogany, 9 by 12 by 2½ inches.

AMERICAN CRAFT SHOW IN BALTIMORE

Booth 713

DENISE BETESH

157 S. Armijo Lane, Santa Fe, NM 87501 505-466-1033
www.denisebetesh.com dbetesh@newmexico.com

Handmade chains, 22k gold, diamonds.

Booth 3807

REBECCA ZEMANS

1455 W. Wilson, Chicago, IL 60640 312-636-5557
www.rebeccazemans.com raz@rebeccazemans.com

Satellite String, sterling silver, patina, 9 by 9 by 1 inches.

www.journal-plaza.net & www.freedowns.net

Booth 617

JANE BOHAN

611 Broadway #840, New York, NY 10012 212-529-6090
www.janebohan.com jb@janebohan.com

Sterling and 18k gold rings with gemstones.

Booth 202

JOAN DULLA

2961 S. Cholla, Chandler, AZ 85286 480-963-2965
www.joandulla.com joan963@cox.net

Teapot, shredded U.S. currency, 6 by 6 by 6 inches.

Booth 419

ELIZABETH GARVIN

77 Bleecker Street, New York, NY 10012 212-420-9470
www.elizabethgarvin.com eg@elizabethgarvin.com

Earrings, sterling silver, 18k green gold vermeil, 2⅛ by ½ by 3/16 inches.

Booth 816

KEITH LEWIS STUDIO

PO Box 357, Rifton, NY 12471 845-658-3428
www.keithlewisstudio.com info@keithlewisstudio.com

Mica Pod pearl earrings, mica, 23k gold leaf, freshwater pearls, 2¼ by ¾ by ¾ inches.

www.journal-plaza.net & www.freedowns.net

Booth 433

JES IRIE WEAR

77 Windsor Place Ste. 21, Central Islip, NY 11722 631-232-0979
www.jesclothing.com jesirie@optonline.net

Jackets, 45 inches by 26 inches.

Booth 1900

JENNIFER MCCURDY

PO Box 138, Vineyard Haven, MA 02568 508-627-0443
www.jennifermccurdy.com jen@jennifermccurdy.com

Wind bowl, porcelain, 7 by 10 by 7 inches.

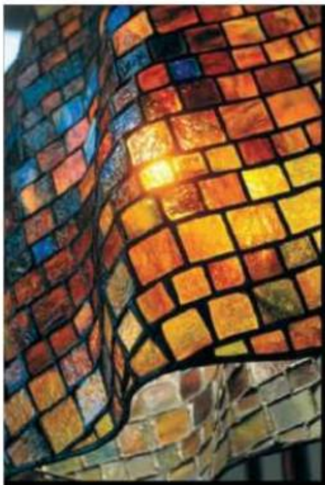
Booth 4212

ALAN BENNETT

7660 Hickory Hill Road, Bath, NY 14810 607-776-3735
www.bennettclayfish.com rosemarybennett@wildblue.net

Treasures of the Deep, stoneware, porcelain, special-effects glazes, various sizes.

www.journal-plaza.net & www.freedowns.net



Booth 2200

DAN NEIL BARNES

1617 Versailles Road, Lexington, KY 40504 859-233-1730
www.danbarnesglassart.com danneilbarnes@insightbb.com

Light fixture sculpture, glass, metal, 24 by 24 by 9 inches.

www.journal-plaza.net & www.freedowns.net

Booth 602

GISELLE KOLB

PO Box 1095, Laurel, MD 20725 301-604-0852
www.gisellekolb.com gisellekolb@hotmail.com

Earrings, silver, 18k gold, vitreous enamel, Peruvian opals, sapphires, diamonds, freshwater pearls, resin, 1¾ inches long.

Booth 2501

NEBIUR ARELLANO

6801 Greyswood Road, Bethesda, MD 20817 301-767-9841
www.nebiurart.com nebiurart@aol.com

Painting on silk, 34 by 34 by 2 inches.

AMERICAN CRAFT SHOW IN BALTIMORE

Booth 3705

DEBORAH GASPAR

PMB 197, 18484 Preston Road, Suite 102, Dallas, TX 75252 214-697-7390
www.deborahgaspar.com deborah@deborahgaspar.com

Custom design mother-of-pearl bangles, silver tone collection, mother-of-pearl belts.

Booth 1206

SOLINGLASS

74 Cottonmill A-328, Brattleboro, VT 05301 802-251-0989
www.solinglass.com solinglass@hotmail.com

Blown glass and fine silver foil, 9½ by 18½ by 5 inches.

www.journal-plaza.net & www.freedowns.net

Booth 913

CARA ROMANO: STUDIO JEWELRY

Bar Harbor, Maine 207-479-5011
www.cararomano.com

Necklace, sterling silver, felted wool.

Booth 804

BIBA SCHUTZ

155 West 29th Street, New York, NY 10001 212-947-3903
www.bibaschutz.com biba@bibaschutz.com

Necklace, Linkage series, oxidized sterling silver.

AMERICAN CRAFT SHOW IN BALTIMORE

Booth 1402

J. NEWMAN AND A. CIANCIBELLI

240 Twisp River Road, Twisp, WA 98856 509-997-2120
www.twispriverglass.com artglass@centurytel.net

Renewal Stone, blown and sculpted glass, 20 by 9½ by 3½ inches.

Booth 823

JONATHAN LEE RUTLEDGE

PO Box 5043, Evanston, IL 60204 847-738-4418
www.rutledgejewelry.com

Jewelry in 22k gold with diamonds, rubies and pearls.

www.journal-plaza.net & www.freedowns.net

Booth 619

WENDY ALLEN

721 Baucom Road, Monroe, NC 28110 415-595-0312
www.missfitt.com wendy@missfitt.com

Hat, wet-felted merino wool, turquoise beads, 7 by 9 by 9 inches.

Booth 3802

DESIGNS BY SHOSHANA

Northrup King Building, 1500 Jackson St. NE, Suite #270, Minneapolis, MN 55413
612-801-2237 www.shoshanaglass.com shoshana@shoshanaglass.com

Dichroic glass vase, 14 by 6 by 6 inches.

Booth 119

BEN DYER

PO Box 90, Hillsborough, NC 27278 919-732-0761
www.bendyerjewelry.com acugoldtaochi@embarqmail.com

Hoop earrings, Rustlin' Leaves necklace, Leaf series rings, 18k and 14k gold.

Booth 621

GEORGE SAWYER

219 N. 2nd Street #300, Minneapolis, MN 55401 612-375-1799
www.georgesawyer.com jill@georgesawyer.com

Ring, 14k gray gold, fine silver, 24k and 18k gold, ⅜ by 1 by 1 inches.

www.journal-plaza.net & www.freedowns.net

Booth 901A

JENNIFER JORDAN PARK

11 Rolling Hills Drive, Budd Lake, NJ 07828 201-841-2674
www.weareverjewelry.com jennifer@weareverjewelry.com

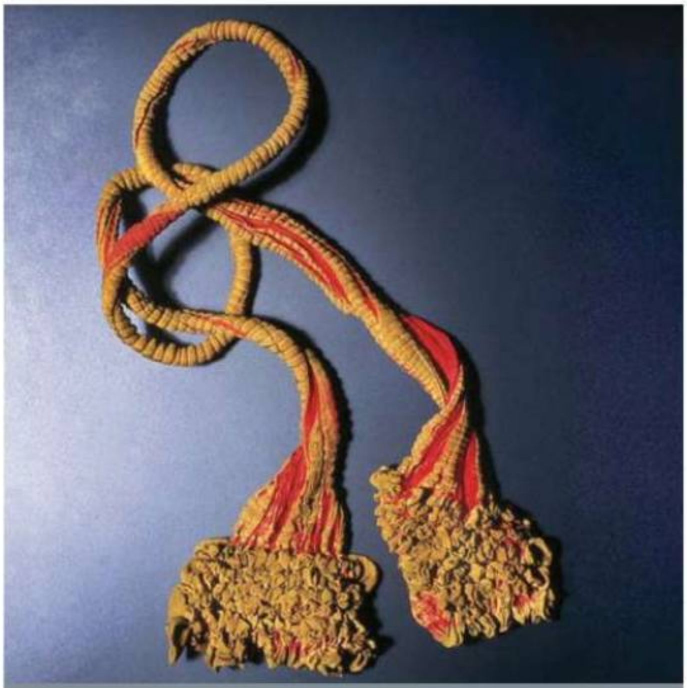
Necklace, cloisonné enamel, high-karat gold, pearls.

Booth 611

SANA DOUMET

PO Box 5328, Clearwater, FL 33764 727-687-0953
www.sanadoumet.com sdoumet@tampabay.rr.com

Two cuff bracelets and ring, sterling silver, 18k gold.



Booth 904

PATRICIA FREIERT

721 N. Washington Avenue, St. Peter, MN 56082 507-934-5508
www.patriciafreiert.com pfreiert@gac.edu

Miura textured rope scarf, hand-dyed shibori.

Booth 806

JULIE SHAW

503 N. 7th Street, Paducah, KY 42001 270-444-6891
www.julieshawdesigns.com aphrodyte33@aol.com

Rings, sterling silver, 18k and 22k gold, amethyst, labradorite, pearl, opal.

www.journal-plaza.net & www.freedowns.net

Booth 505

AYESHA STUDIO

PO Box 185, 21 N. Dean Street, Englewood, NJ 07631   201-503-0073
www.ayeshastudio.com   ayesha@ayeshastudio.com

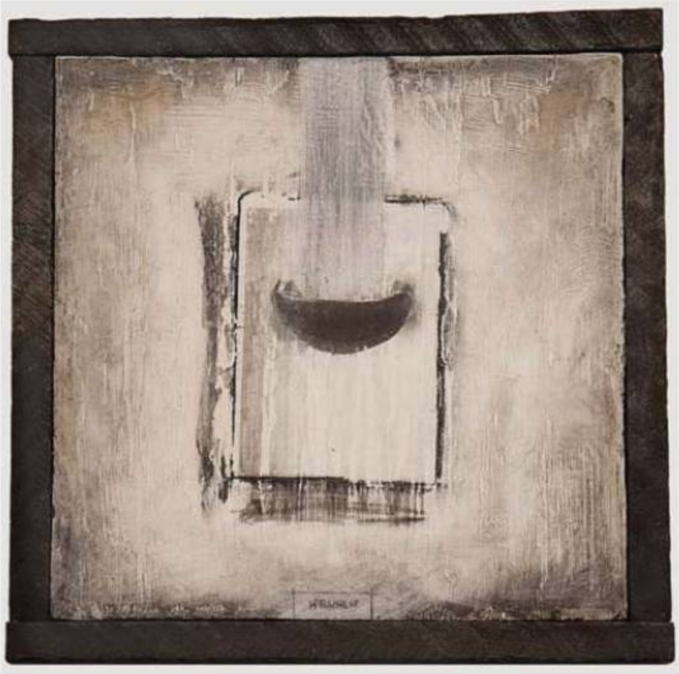
Rings, platinum with sapphire and diamonds.

Booth 819

CHRISTINE SIMPSON-FORNI

1029 W. 35th Street Studio #406, Chicago, IL 60609   312-307-7824
www.floatinggem.com   simpson@speedsite.com

Floating pearl pendant, sterling silver, pearls, 5 by 2 by ½ inches.



Booth 2601

MICHELE RENÉE LEDOUX

165 Sacred Mountain Trail, Evergreen, CO 80439   303-674-9605
www.mledoux.com   michele@mledoux.com

welling up (self-portrait), mixed-media wall piece, encaustic, solar plate, recycled material, 16 by 16 by 1¾ inches.

Booth 216

SO YOUNG PARK STUDIO

PO Box 23192, Rochester, NY 14692   585-880-9242
www.soyoungparkstudio.com   info@soyoungparkstudio.com

Necklace, oxidized sterling silver, gold leaf, 6 by 6 by ½ inches.

www.journal-plaza.net & www.freedowns.net

Booth 204

TAIKYUN KIM

7863 Muirfield Court, Potomac, MD 20854 240-499-8122
www.studiot.me kimtaikyun@gmail.com

Cuff, platinum, sterling silver, diamonds, 1⅝ by 2¼ by 1⅞ inches.

Booth 1803

HELEN HEINS PETERSON

430 McKinley Avenue, Eau Claire, WI 54701 715-834-8961
www.helenheinspeterson.com helen@helenheinspeterson.com

Boxes, wood, colored markers, pencils, inks, stains, various sizes.

Booth 920

ZAFFIRO

PO Box 86593, Portland, OR 97286 503-236-6735
www.zaffirojewelry.com info@zaffirojewelry.com

Oceana Pin, granulated 22k yellow gold, pearl, spinels, 2¼ by 1⅗ by ¼ inches.

Booth 526

VALERIE HECTOR DESIGNS, LTD.

1187 Wilmette Avenue, Wilmette, IL 60091 847-328-1585
www.valeriehector.com valeriehector@sbcglobal.net

Spiral brooch, glass and sterling silver, 3½ by 3½ by ¾ inches.

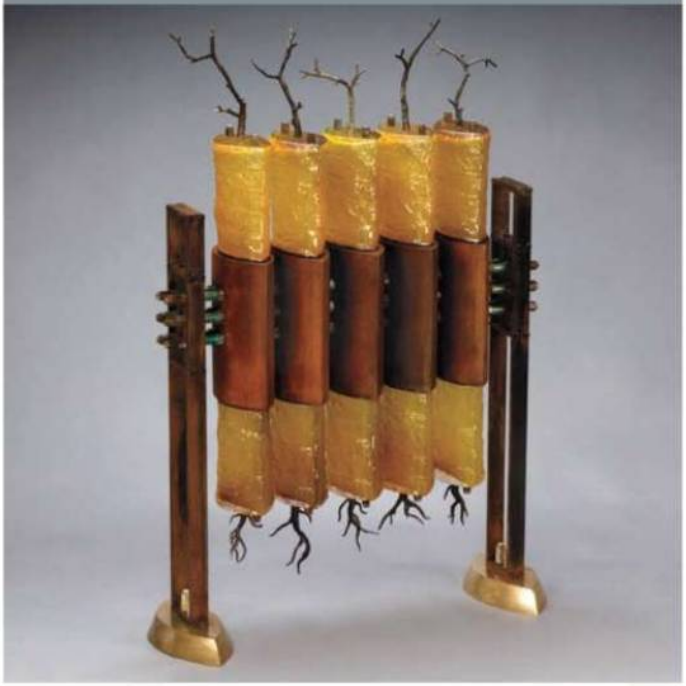
www.journal-plaza.net & www.freedowns.net

Booth 2410

ERIC BLADHOLM

PO Box 12585, Chicago, IL 60612
www.cgwglass.com cgwglass@hotmail.com

Glass, steel and bronze sculpture, 42 by 28 by 10½ inches.



Booth 2407

BELLA LUZ STUDIO

3737 NE 135 Street, Seattle, WA 98125 206-364-8053
www.bellaluz.com glass@bellaluz.com

Fledge Cycle, illuminated suitcase, painted and fused glass, copper, 17 by 24 by 9 inches.

AMERICAN CRAFT SHOW IN BALTIMORE

Booth 4227

GARWOOD DESIGN/BETH STURM

PO Box 42355, Pittsburgh, PA 15203 412-335-6115
www.garwooddesign.com bethsturm@mac.com

Earrings, sterling silver, crystal beads, 1½ by 1 inches.

Booth 3607

SHIRLEY PRICE LIMITED EDITIONS

55 Trumpet Vine, Irvine, CA 92603 949-679-8320
spltdeditions@aol.com

Geisha's Secret - Charity pendant, silver, etched jade, pearl, 3 by 3 by ¼ inches.

www.journal-plaza.net & www.freedowns.net

Booth 3704

GAYLA LEE

2831 S. Haven Drive, Annapollis, MD 21401
www.gaylalee.com gaylalee@gmail.com

Red Murrine bowl, fused and furnace-worked glass, 2 by 14½ by 14½ inches.

Booth 420

MIA TYSON

11002 Dogleg Trace, Tega Cay, SC 29708 803-548-4534
www.livingoutloudwithmia.com mia.tyson@miatyson.com

Wearables, organic, washable merino wool.

Booth 3808

AMY KAHN RUSSELL

225 South Salem Road, Ridgefield, CT 06877 203-438-2133
www.amykahnrussell.com info@amykahnrussell.com

Pin, hand-painted Russian miniature, semiprecious stones, 2½ by 2 by ¼ inches.

Booth 2603

WILLIAM ZWEIFEL

N7652 Pleasant Lake Road, Elkhorn, WI 53121 414-659-2313
www.midlandstudio.com info@midlandstudio.com

Capture, sculpture, blown and woven glass, 15 by 14 by 12 inches.

www.journal-plaza.net & www.freedowns.net

Booth 1013

BRIDGLAND STUDIOS

376 Orange Street, Oakland, CA 94610 510-985-1019
www.bridglandstudios.com jay@bridglandstudios.com

Necklace, glass, 3 by 20 by ½ inches.

Booth 721

DEBORAH FALLS

25 Grout Road, Hartland, VT 05048 802-436-1427
www.deborahfalls.com dvfalls@mac.com

Red Hibiscus, painting on silk, 33 by 38 inches.

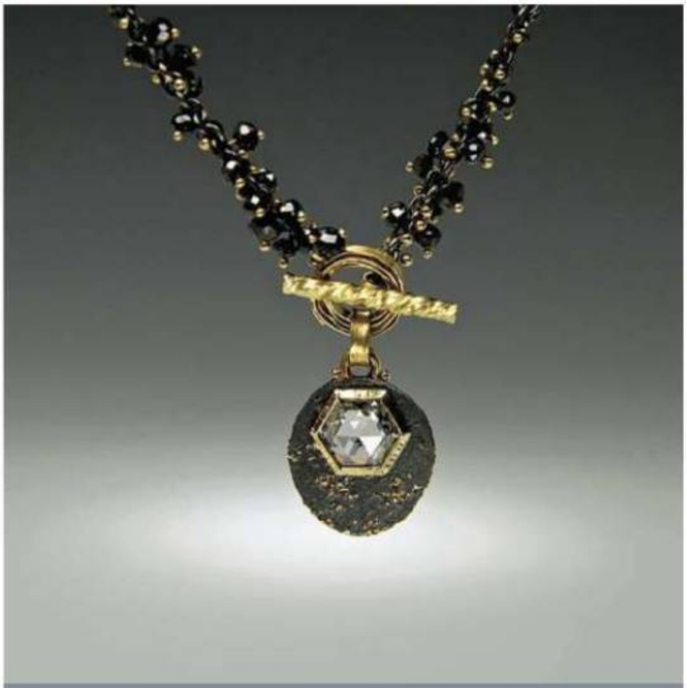
AMERICAN CRAFT SHOW IN BALTIMORE

Booth 1223

MYRA BURG

171 Pier Avenue #353, Santa Monica, CA 90405 310-399-5040
www.myraburg.com myraburg@yahoo.com

Wall pieces, wrapped fiber, 2 – 7 feet, by 2 – 5 inches.



Booth 407

CHERYL RYDMARK

PO Box 931, Mendocino, CA 95460 707-964-4199
www.cherylrydmark.com studioc@mcn.org

Necklace, oxidized sterling, 18k gold, black diamond beads, rose-cut diamond, 1 by 16 by ⅛ inches.

www.journal-plaza.net & www.freedowns.net

Booth 130

STUDIO MARTHA COLLINS

277 Lost Mountain Lane, Sequim, WA 98382 360-683-2678
www.studiomarthacollins.com martha@studiomarthacollins.com

Helical Mosaic Chevron bracelet, exotic/domestic woods, veneer, 3 by 3 by 1 inches.

Booth 525

ELISE WINTERS

56 Adams Avenue, Haworth, NJ 07641 201-501-0520
www.elisewinters.com elise@elisewinters.com

Neckpiece, polymer, acrylic, 10 by 7 by 1½ inches.

Booth 715

TRACY ANNA BADER

Anchorage, AK 99502 907-278-9327
www.tracyanna.com tracyanna@gci.net

Fallen Leaves shawl detail, fleece, recycled polyester fiber, silk, wool, ribbon, trims, 64 by 15 inches.

Booth 310

GABRIEL OFIESH

PO Box 2002, Charlottesville, VA 22902 434-295-9038
www.gabrielofiesh.com gdoii@aol.com

Garland of Diamonds Orbit ring, 18k/14k gold and 1.2 carat diamonds, ½ inch wide.

www.journal-plaza.net & www.freedowns.net

Booth 1221

CODY NICELY

5196 Criterion Way, Columbus, OH 43016 865-385-9634
www.codynicely.com nicely.cody@gmail.com

Sea sculpture, hand-blown glass, steel stand, 15 by 22 by 14 inches.

Booth 327

ALEX & MONA SZABADOS

PO Box 99, Mokelumne Hill, CA 95245 209-286-1396
www.monaenamels.com sina@volcano.net

Doublesided pendant, enamel, 24k and 22k gold, opal, moonstone, 2½ by 1¾ by ¼ inches.

Booth 507

HILARY HACHEY

3747 Beech Avenue, Baltimore, MD 21211 410-662-9445
www.hilaryhachey.com hilaryhachey@verizon.net

Sterling silver bracelet, 2 by 7 by ¼ inches.

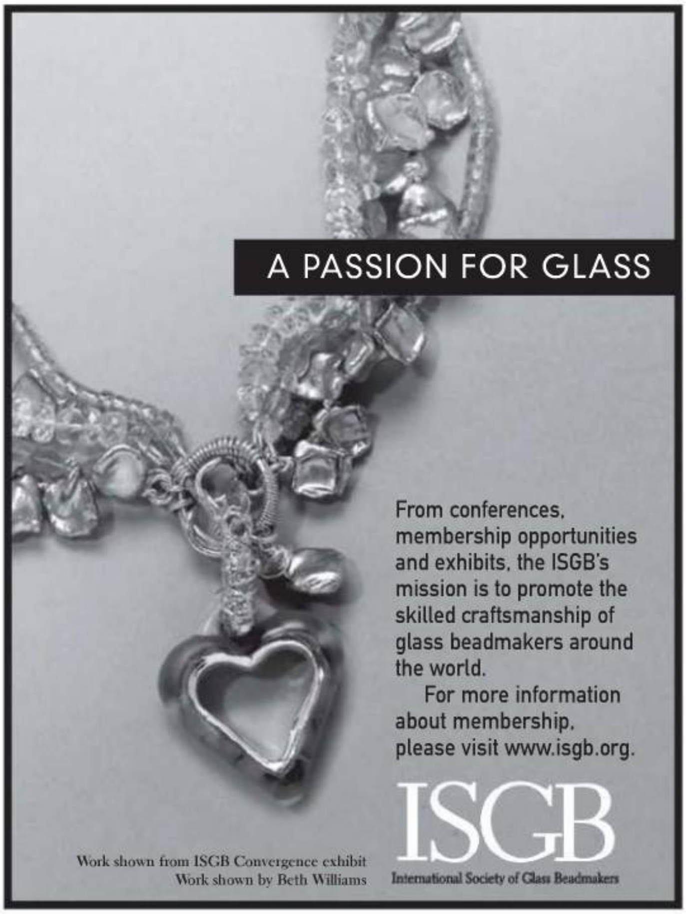
Booth 2607

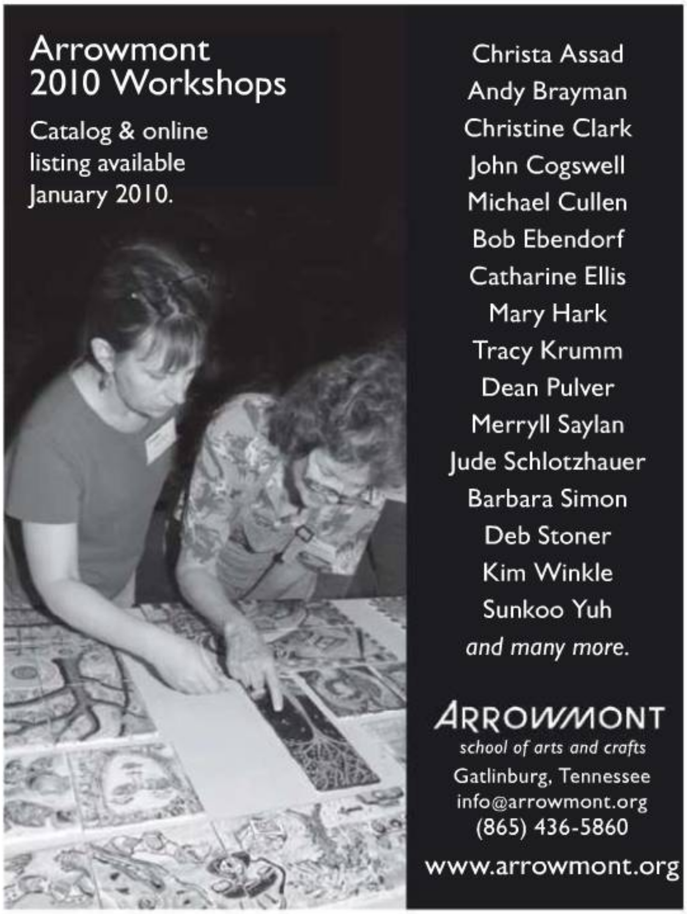
REESE GAERTNER

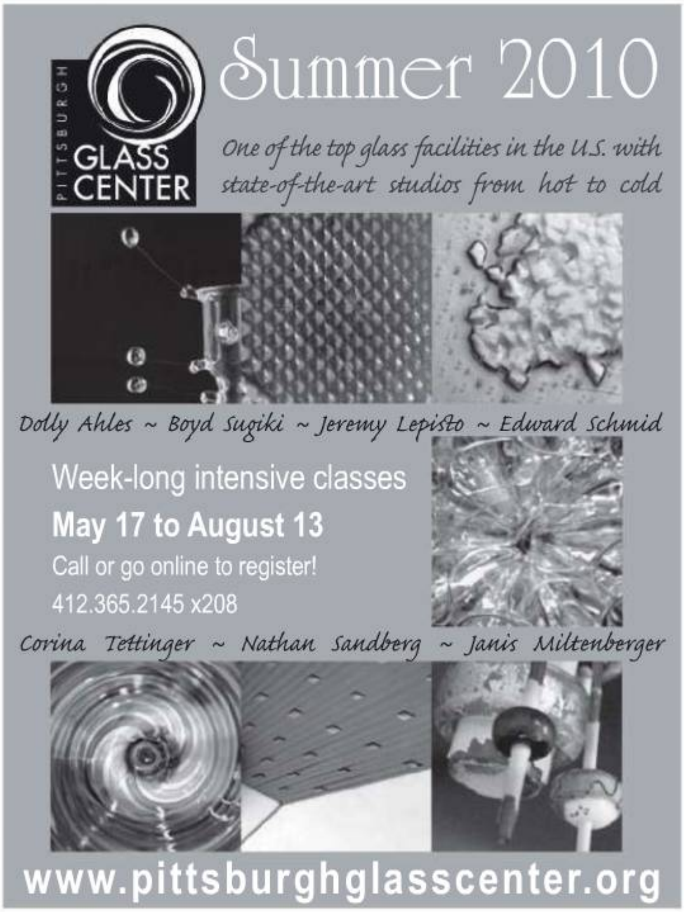
504 Fourth Street East, Northfield, MN 55057 507-581-6163
www.reesegaertner.com reesegaertner@charter.net

Monterey, bird's-eye maple veneer, plywood panel, shellac, 18 by 13 by 1 inches.

www.journal-plaza.net & www.freedowns.net







www.journal-plaza.net & www.freedowns.net

Koons, Murakami and Mondini-Ruiz undermine the purity of categories and the hierarchy of high and low in ways that reveal how much those distinctions are dependent on carefully constructed social and cultural realities.

Further Notes on the Art/Craft Debate

ESSAY BY
Eleanor Heartney

Like any contested territory, the art/craft border is subject to sniping, hostage taking, unauthorized land grabs and occasional rapprochement. Artists firmly embedded in the land of art have been adopting and adapting media, techniques, objects and even distribution methods commonly associated with the land of craft. In their hands, these approaches are often turned to idiosyncratic purposes and are employed in ways that may perturb craft-sympathetic observers. But in the end, the blurring of boundaries can offer provocative new ways to think about the audiences, functions, social hierarchies and meanings of both art and craft.

Let's take three examples. Jeff Koons's prodigious output includes large-scale ceramic, wood and marble sculptures commissioned from highly skilled artisans. Recently a number of these were exhibited amid the busts, paintings, tapestries and Rococo decorations of the Palace of Versailles. Takashi Murakami employs dozens of artists and artisans in a workshop operation, making products that range from unique paintings and sculptures to limited-edition designer handbags, plastic figurines and inexpensive multiples that may be sold in boutique shops tucked into his art exhibitions. And Franco Mondini-Ruiz recreates the kind of kitschy knick-knacks—tchotchkes—more commonly found in dollar stores than museums or galleries and sells them in settings that deliberately and humorously evoke the ethnic craft market [FIGURE 1]. Each of these artists uses the craft association to critique aspects of his own social, ethnic or national milieu.

The strategy is not without detractors. The first two artists were targeted by Jed Perl in an article last year in American Craft, in which Perl argued that the essence of both art and craft lies in the artisanal impulse, and that this is precisely what is endangered when artists like Koons and Murakami remove themselves from the production of their high-end, beautifully fabricated and often greatly enlarged versions of tchotchkes, as well as curios and mass-produced designer goods.[1] In this article, a defense of handcraftsmanship in art and craft, Perl also raises the issue of class, noting that the works of "anti-artisanal" artists like Koons and Murakami have an "industrial chill [that] is reassuring to an art audience that knows the chain stores and the suburban malls far better than the galleries and the museums."[2]

For the artists, however, it is exactly these contradictions—between high and low, between artisanal practice and factory-style production and

FIGURE 1
Franco Mondini-Ruiz
Westside Warhol, 2008, Tex-Mex vintage decor, Warhol print.

Photo Misty Keasler.

1. Jed Perl, "The Artisanal Urge," American Craft, June/July 2008, pp. 78–81.

2. Perl, "The Artisanal Urge," p. 80.

www.journal-plaza.net & www.freedowns.net

between the audience of the gallery and customer of the mall–that give the works their meanings. In this topsy-turvy world, high becomes low and low becomes high. Handcraftsmanship begins to appear elite, while fine art or craft that dispenses with it becomes populist. Taste becomes a matter of context, not content.

In keeping with these reversals, Murakami has played with mass marketing and has included shops selling his specially designed Louis Vuitton bags within his own museum retrospective. Koons, meanwhile, draws the models for his high-end kitsch from airport gift shops and discount stores, and has successfully courted non-art audiences by placing his works in public spaces. However, despite these flirtations with the mass audience, one is far more likely to encounter the work of these artists within the precincts of those galleries and museums firmly associated with "high art" [FIGURE 2]. In those settings, their "craftlike" production and distribution tend to be seen as ironic gestures rather than a sign of dedication to popular taste. And certainly the well-heeled collectors who shell out millions of dollars for their works are more acquainted with Gagosian Gallery and the Museum of Modern Art than they are with the aisles of Wal-Mart.

Yet, to dismiss the craftlike activities of art superstars like Murakami and Koons as acts of pure cynicism is to miss the very interesting light they cast on the relationship between art and craft. They deliberately blur distinctions and blend genres in a way that illuminates the class and social differences often associated with these two fields. And they do so in a manner that suggests the differing ways that art and craft interact in different cultures and social situations.

Let's start with Koons. Contrary to Perl's lament about the absence of handcraftsmanship in his work, in fact a number of Koons's best-known (and most highly valued) works were created by master ceramists, glassblowers, and wood and stone carvers–albeit from dime-store models or airport postcards the artist has selected. For example, to create *Stacked*, based on a plastic trinket depicting a group of animals stacked on each other's backs, Koons employed German and Italian master craftsmen who partake of a centuries-long tradition of fabricating ornamental and religious sculptures. This work was sold at auction in February 2009 for over $4 million. Of course this pales next to the $23.4 million paid at auction in November 2007 for Koon's *Hanging Heart*, a nine-foot-tall magenta and gold chromium steel valentine's heart whose execution was highly labor-intensive, paying homage to the artisanal impulse in the 6,000 man-hours it reportedly consumed over a 10-year period.

Speaking to the critic David Sylvester, Koons described his obsession with detail: "When I make an artwork, I try to use craft as a way, hopefully, to give the viewer a sense of trust. I never want anyone to look at a painting, or to look at a sculpture, and to lose trust in it somewhere."[3] Craft for him is less about his own hand than about attention to detail and technical perfection.

The trust he seeks, of course, translates into dollars. Koons's transformation of tchotchkes into exquisitely crafted large-scale sculptures bestows on these humble models sufficient social cachet to make them marketable to collectors who would abhor such objects in their original form. But it also highlights an essential paradox about the place of art and craft in contemporary American culture and the nature of the audiences who›

3. Jeff Koons in David Sylvester, "Jeff Koons Interviewed," Exh. cat., Berlin, Deutsche Guggenheim, Easyfun-Ethereal, Berlin, 2000, pp. 23–24.

FIGURE 2
Takashi Murakami
Flower Mantango, 2007, fiberglass, resin, oil, paint, lacquer, acrylic plates, iron, 157½ x 118⅛ x 98⁷⁄₁₆ in.

Photo courtesy of Museum of Contemporary Art, Los Angeles.

www.journal-plaza.net & www.freedowns.net

consume them. "Good taste," for the connoisseur of craft or of fine art, is associated less with the object itself than with the context in which it is presented. The rub in Koons's work is that he devotes the considerable skills of his craftspeople to objects that scream of kitsch. By doing so, he raises the hoary issue of class, suggesting that the only real difference between the working and middle classes who buy mass-produced kitsch and the cognoscenti of the art world who buy his work is the amount of money they are prepared to spend to outfit and decorate their homes.

For Murakami, the issue is framed somewhat differently. As a Japanese artist, he is heir to a culture that has always been disinclined to accept the Western distinction between fine art and craft. It is also a culture, he argues, that blurs the line between art and commerce. In an interview with Magdalene Perez, he noted, "Both by the culture and by the postwar economic situation, Japanese people accept that art and commerce will be blended; and in fact, they are surprised by the rigid and pretentious Western hierarchy of 'high art'" [FIGURES 3 AND 4].[4]

As a result, Murakami skates easily between the two worlds. Like Koons, he has others create his work, centering his production in a studio based loosely on Warhol's famous Factory that employs dozens of artists and assistants. Unlike Koons, whose works remain largely destined for wealthy collectors and major museums, Murakami happily targets both the cognoscenti and the Wal-Mart shopper. He creates paintings, sculptures, videos, T-shirts, key chains, mouse pads, plush dolls and cell phone caddies.[5]

His sources are drawn emphatically from Japanese pop culture, his objects based on the hypersexualized cartoon characters of manga and anime, and on the Japanese tradition of *kawaii,* or cuteness, most perfectly incarnated by Hello Kitty. Unlike Koons, who employs master craftsmen more accustomed to the creation of exquisitely wrought religious or decorative objects, Murakami mimics Japanese craft production at the lower end, in particular the so-called "garage kit figures"–polyurethane anime figures created by hobbyists in limited editions.

Murakami's activities as a writer and curator supplement his art production and reveal a perceptive social critic behind the marketeer despised by critics like Perl. He has argued that Japanese society's willing embrace of a shallow consumer culture is a defensive response to the contradictions of Japanese history. From this perspective, Murakami's dance between high and low, and art and craft, can be seen as a response to what he perceives as a flattening of culture in an emotionally restricted society. The obsessive consumption of images and objects that celebrate childlike naïveté, adolescent fantasy and confused sexuality becomes a way to stay on the surface and avoid delving into the painful complexities of the Japanese past and present. As with Koons, Murakami's melding of high and low serves a deeper purpose, exposing the ambiguous relation of art and craft to illuminate larger pathologies in the surrounding environment.

Franco Mondini-Ruiz throws the issue of ethnicity into the stew, and uses the mechanisms of craft production and distribution to expose the hierarchies that divide art from craft, high from low and hand manufacture from mass production. Like Koons and Murakami, he recreates tchotchkes. However, as an artist from a mixed Native American, Chicano and Italian heritage, he also evokes a more specific model–namely, the

FIGURE 3
Takashi Murakami
© Murakami, 2007, mixed media installation.

FIGURE 4
Takashi Murakami
LV Hands, © 2002, Takashi Murakami/ Kaikai Kiki Co., Ltd., all rights reserved.

4. Magdalene Perez, "THE AI INTERVIEW: Takashi Murakami," *Art + Auction,* June 9, 2006, reprinted in ARTINFO, artinfo.com/news/story/17056/takashi-murakami.

5. Among Murakami's oeuvre are limited-edition fiberglass sculptures (in May 2008, his *Lonesome Cowboy,* a sculpture of a naked man whirling his ejaculate like a cowboy's lasso, brought in $15.2 million at auction), $5,000 limited-edition Louis Vuitton handbags and plastic figurines packaged with bubblegum for $3.

Photos courtesy of Museum of Contemporary Art, Los Angeles / *© Murakami* photo Brian Forrest.

www.journal-plaza.net & www.freedowns.net

Mexican vendor or Indian trader with his crafts spread out for sale on a blanket. This, incidentally, is a strategy also pursued by the ceramist Ken Price who worked from 1972 to 1978 on a series of works titled Happy's Curios, which paid homage to the Mexican folk pottery of the 1950s that might be seen in a curio shop.

The imagery of Mondini-Ruiz's small, handmade works is also often culturally specific, but they are broader in their sources and references. They include pint-sized piñatas in the shape of Western art masterpieces and sculptural assemblages composed of found objects culled from botanicas, souvenir shops and thrift stores, themselves often the product of small family craft businesses. Other works play off museum replicas, plastic food [FIGURE 5], ceramic figurines, costume jewelry and cigarettes and cigars. They present punning references to religion, art and consumer culture. Thus, for instance, a plastic Nativity scene set atop a round of plastic Parmesan cheese is titled *Cheeses of Nazareth* [FIGURE 6], spoofing the religious knickknacks that are part of Mexican folk culture.

Mondini-Ruiz plays hard and fast on both sides of the art/craft and high/low divides. For a number of years he ran a botanica in San Antonio that mingled the usual Santería artifacts with found junk and works by contemporary Texan and Mexican artists. Moving into more conventional art contexts–including galleries and museums–he retains the shoplike ambience of the botanica, selling found trinkets and artifacts alongside his own fabricated objects. At the 2000 Whitney Biennial he located himself outside the museum on the street, where he set up a display selling objects for between 10 cents and 10 dollars. At ArtPace in San Antonio, he presented Infinito Botanica @ArtPace, where he offered for sale hundreds of items composed of found and fabricated elements, displaying them on shelves that were replenished as objects were purchased.

As with Koons and Murakami, part of Mondini-Ruiz's purpose is to deliberately confuse conventional distinctions between art and craft and between high and low. He adapts found objects associated with low taste, reconfiguring them into handmade sculptures that are characterized by punning references to high art and contemporary culture. He infiltrates the institutions of the art world, turning them temporarily into parodies of gift shops. Here he sells his works to art collectors for prices far below those usually associated with fine art. In the process, he sheds light on a world that would otherwise be invisible to his privileged Anglo audiences, allowing them to share his pleasure in the vibrantly tacky aesthetic of Latin popular culture and the merchandise of the street vendors whom he playfully mimics.

All three artists undermine the purity of categories and the hierarchy of high and low in ways that reveal how much those distinctions are dependent on carefully constructed social and cultural realities. In their work the frictions between art and craft become surrogates for questions of class consciousness, ethnic identity and social hierarchy. They deliberately confound conventional notions about the place of elitism, commercialism, mass taste and mass production in art and craft. Leaping into the void between the two, Koons, Murakami and Mondini-Ruiz exploit the art/craft debate to illuminate the contradictions and conflicts of society at large. ✚

Eleanor Heartney is author of numerous books on contemporary art, including Art and Today *(Phaidon, 2008).*

FIGURE 5
An example of Franco Mondini-Ruiz's plastic food works inside his home.

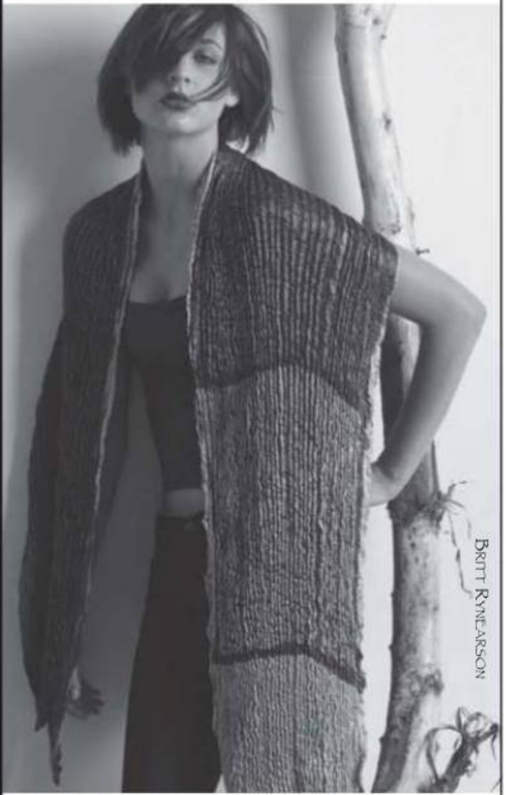
FIGURE 6
Franco Mondini-Ruiz
Cheeses of Nazareth,
2005, clay Mexican figurines, resin.

Mondini-Ruiz home photo Misty Keasler / *Cheeses of Nazareth* photo courtesy of Frederieke Taylor Gallery.

www.journal-plaza.net & www.freedowns.net

2010 CALL FOR ENTRIES

WESTCHESTER CRAFT SHOW
WESTCHESTER COUNTY, NY
OCTOBER 15-17, 2010
&
WASHINGTON CRAFT SHOW
WASHINGTON, DC
NOVEMBER 19-21, 2010



DEADLINE FOR APPLICATIONS
APRIL 1
Online Application
For One or Both Shows
info@jurying.com
or
www.craftsamericashows.com

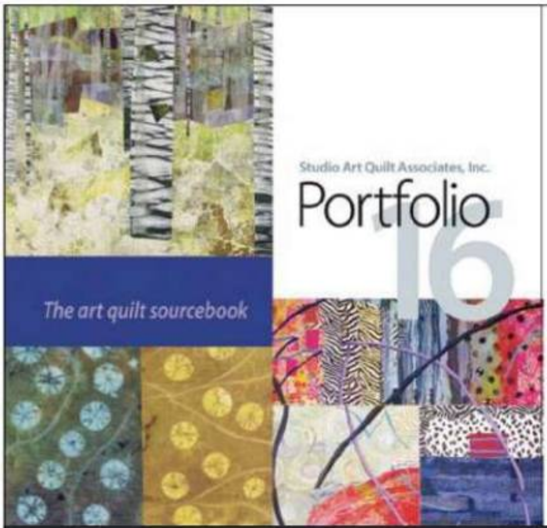
JOIN SNAG

SNAG is a community of kindred souls

- Inspired by challenging boundaries
- Invigorated by bold ambitious new work
- Stimulated by intellectual inquiry

Join SNAG today—immerse yourself in your natural community

SNAG FOUNDED 1969
Society of North American Goldsmiths
Artists. Designers. Jewelers. Metalsmiths.
www.snagmetalsmith.org · 541·345·5689



Studio Art Quilt Associates
Portfolio 16
The Art Quilt Sourcebook
available at:
www.saqa.com

www.journal-plaza.net & www.freedowns.net

american craft

The American Craft Marketplace showcases artwork, galleries, events, products and services.

To place a Marketplace ad, please contact:

Courtney Krings
1-800-836-3470x228
ckrings@craftcouncil.org

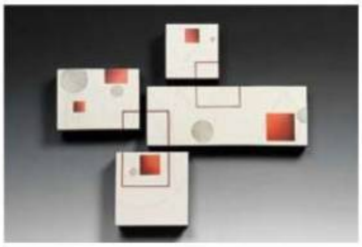
James Aarons

Ceramic Wall Pieces

Come by and see me in Baltimore at the ACC Craft Fair booth 1304.

Objectify your space.

www.jamesaarons.com



Xeno

We here at Xeno are excited about all of our bright new shiny things! New bracelet designs, jewelry, web site, and collaborations to name a few. Come see!

www.xenoglass.com

Get Your Hands On J Schatz

Handmade ceramic products exquisitely finished in glossy color. Mobile Bird Feeders, Egg Bird Feeders, Egg Bird Houses and more. Toll-free 866-344-5267.

www.jschatz.com

Fiber Artists Collective...

Where Fiber Becomes Art.

A professional organization of artists creating inspiring works of contemporary fiber art for residential and public settings. Image: Kelly Marshall.

www.fiberartists.org

Stunning, Hand-forged Micro Mosaic Belt Buckles Worn by Celebrities

Now available to everyone at the ACC Shows in Atlanta and St. Paul! Paul Pearman intricately hand-crafts beautiful belt buckles and brooches that combine fine gemstones with carefully selected recycled, reclaimed and found objects to make stunning works of art. No casting, hand-forged by the artist, limited, signed, and numbered.

mosaicbuckles.com

Jayne Redman Jewelry

Floral forms of gold and silver in curving planes of origami. See me February 11-15 at the Buyers Market of American Craft, booth 1608B and February 23-23 at the ACC Baltimore Wholesale/Retail show, booth 618.

www.jayneredmanjewelry.com

David Stine Woodworking

Natural beauty, functional art. One-of-a-kind creations. Shown: The Amagansett Table. 618-954-8636

www.stinewoodworking.com

www.ArtJewelryOnline.com

The leading online retailer dedicated exclusively to fine jewelry and wearable art. Presenting acclaimed enamellist Sheila Beatty. Please visit to view a cornucopia of groundbreaking gifted artists. 1-800-507-3087

vglass@artjewelryonline.com

www.journal-plaza.net & www.freedowns.net

HandMade: The Western North Carolina Craft, Architecture & Design Expo

Friday June 25 & Saturday, June 26, 2010. Join artists, architects, builders and designers to learn about including handmade crafts and architectural elements in your home. The North Carolina Arboretum, Asheville, NC. Presented by HandMade in America.

www.handmadeinamerica.org/designexpo

Lisa Jane Grant Jewellery Design

Mokume Gane earrings, necklaces and bracelets fabricated with 18k gold, 14k gold and sterling silver. All designs are fabricated from sheet created in the artist's studio.

www.lisajanegrant.com

Latimer Glass Studio

Contemporary fused glass panels on custom stands and distinctive bowls and platters for wedding presents, entertaining and display. February: Philadelphia booth 5105, Baltimore ACC booth 1209.

www.latimerglass.com

Judy Rand

Shepherdstown, WV

"Nature's Sanctuary"
Table lamp, painted wood.
Dimensions: 15"x 15" x 20"

www.judyrand.com

Asher Gallery at Houston Center for Contemporary Craft

Featuring an exceptional variety of one-of-a-kind gifts and home décor.

Jewelry | Ceramics | Glass | Wood Metal | Fiber

www.crafthouston.org

Larissa Spafford Designs

Art glass for unique self expression, made with social and environmental responsibility. Necklaces, earrings, beads and wine bottle toppers. See me at the ACC Baltimore Show.

www.larissaspafford.com

Wooden Specs Studio

Unique and surprisingly practical eyeglass frames handcrafted from native hardwoods. Decorated with milk paints and wood burned designs.

317-942-1400

www.woodenspecs.com

Mary Lou Zeek Gallery

Contemporary art. Accomplished Northwest artists. Award-winning gallery. Trendsetting shows. Appreciated by aspiring and seasoned collectors. Renowned service on-site or online sales.

www.zeekgallery.com

Vibration Headquarters

Listen to recorded bronze windbells: 41st year, wedding, retirement, remembrance, anniversary, friendship, housewarming, new baby, peace, doggy angel, engagement, and more story card bells.
Harmony Hollow, 800-468-2355.

www.harmonyhollow.com

Caldera Candleholders $115-125

Handmade by Adam Silverman.
Exclusively at Unison.

1-877-492-7960
www.unisonhome.com

www.journal-plaza.net & www.freedowns.net

Noble Forge

Custom ironwork to last a lifetime... Or sixteen. Sculptural and architectural forged metals.
828-467-0265

www.zacknoble.com

Dust Furniture
by Vincent Thomas Leman

From clocks to bookcases, cabinets, tables and coat trees, each piece gets Leman's signature spirited spin on traditional furniture. Seemingly surreal or even impossible, every creation is designed to defy the rules of conventional furniture while serving as a fully functional part of home life. 219-464-9100
info@dustfurniture.com

www.dustfurniture.com

Appalachian Center for Craft

BFA degree, Craft Workshops, Artist Residencies, and more. Study fine craft in expertly equipped studios: clay, fibers, glass, metals and wood. Accredited, National Association of Schools of Art and Design.

www.tntech.edu/craftcenter

Judith Neugebauer Jewelry

ACC Baltimore, booth 210
Buyers Market (Phila.), booth 1107

Classic contemporary jewelry of sterling silver and 23k gold leaf.
tomnjudy@ptd.net

www.judithneugebauer.com

Liz Alpert Fay

Textile Art / Sculpture
Sandy Hook, Connecticut
203-426-1845

www.lizalpertfay.com

Emanuela Duca

ancient forms, re-formed

Feb 23 - 28 American Craft Council Show, Baltimore, MD
Apr 21 - 25 Smithsonian Craft Show, Washington, DC

www.emanueladuca.com

Susan Dyer Jewelry

Sterling silver with polymer. Earrings, neckpieces, pins and bracelets.

www.susandyerjewelry.com

Lori Warren

Specialty "fine" jewelry that is both timeless and contemporary. Focusing on the one-of-a-kind.

704-263-8921

www.loriwarren.com

Nell Devitt Clay Tiles
new small scale work

"Stripes + Checks," 32" x 16" total dimensions, three 10" x 16" individual smoke fired clay tiles. Baltimore ACC, Feb 2010, booth 1306.

www.nelldevitt.com

american craft

To place a Marketplace ad, please contact:

Courtney Krings
1-800-836-3470x228
ckrings@craftcouncil.org

www.journal-plaza.net & www.freedowns.net

Classified

Classified advertising is $3.95 per word, minimum 20 words. Name and address count as words. Ex: A. B. Smith is three words. Issue carrying your ad is $5. Full payment must accompany order, mailed to American Craft, 72 Spring St., 6th floor, New York, NY 10012-4019. Deadlines: February 5 for April/May; April 2 for June/July.

COMPETITIONS/EXHIBITIONS

Wayne Art Center, Call for entries: "Craft Forms 2010," 16th International Juried Exhibition of Contemporary Craft, Dec. 3, 2010–Jan. 22, 2011. $4,000+ cash awards. Digital entry fee: $40. Deadline: Sept. 16, 2010. www.wayneart.org; www.craftforms.com.

Separate "Call for Art:" One fiber art piece and one wall sculpture for the new Campus Center Building at Central Oregon Community College in Bend, OR. Artists must reside in the Northwest. Submission deadline is May 3, 2010. Visit the website: www.cocc.edu/publicart or call 541-383-7564.

EVENTS

Cousins in Clay: Seagrove, NC Select Potters' Gathering and Sale, June 5 & 6: Bruce Gholson, Fred Johnston, Samantha Henneke, Carol Gentithes, Michael Kline, Allison McGowan, Val Cushing. www.cousinsinclay.com. (336) 302-3469.

PRODUCT

Custom hand-dyed cotton fabrics from my studio to yours. Available in 24-yard bundles. Visit www.jeanjudd.com for full details.

SERVICES

Accept Credit Cards in your business. Mobile units or process without a machine. Seasonal programs available. No termination or annual fees. We'll beat any quoted rate! (800) 799-0500. www.merchantassociates.us.

TOURS

Craft & Folk Art Tours Ecuador, Bhutan, Morocco, Christmas in the Carpathians, Southern India, Chiapas (Mexico). Small, personalized groups. Craft World Tours, 6776AC Warboys, Byron, NY 14422 (585) 548-2667. www.craftworldtours.com.

AD INDEX

Arrowmont School of Arts & Crafts ... 79
Avalon Gallery ... 7
Canadian Consulate ... 2, 3
Corning Museum of Glass ... 91
Craft Boston ... 17
Crafts America ... 23, 84
Danielle Miller Jewelry ... 10
Davis and Cline Gallery ... 1
Del Mano Gallery ... 4
Haystack Mountain School of Crafts ... 26
Heller Gallery ... 8
Hibberd McGrath ... 19
Houston Center for Contemporary Craft ... 11
Idyllwild Arts ... 25
International Society of Glass Beadmakers ... 79
James Renwick Alliance ... 23
L'Attitude Gallery ... 19
Litvak Gallery ... Cover 2
Long's Park Art & Craft Festival ... 79
Max's ... 23
Miami University ... 88
Morristown CraftMarket ... 89
Myra Burg ... 7
Natalie Blake ... 7
Obsidian Gallery ... 19
Oregon College of Art & Craft ... 91
Paradise City Arts Festival ... 91
Patina Gallery ... 9
Penland Gallery ... 25
Penland School of Crafts ... 88
Philadelphia Furniture Show ... 26
Pismo Fine Art Glass ... Cover 3
Pittsburgh Glass Center ... 79
Santa Fe Clay ... 88
Schantz Galleries ... Cover 4
Seasons on St. Croix Gallery ... 7
Selby Gallery ... 4
Snowfarm ... 88
Society of North American Goldsmiths ... 84
Studio Art Quilt Associates ... 84
Velvet da Vinci ... 4
Weyrich Gallery/The Rare Vision Art Galerie ... 19
White Bird Gallery ... 19
Wholesalecrafts.com ... 27–29, 90

americancraftmag.org

With reviews, interviews and photo-essays not seen in the print edition and the most comprehensive craft calendar in the country, there's never been a better time to log on!

www.journal-plaza.net & www.freedowns.net

AMERICAN CRAFT COUNCIL

The American Craft Council is a national, nonprofit public educational organization founded in 1943 by Aileen Osborn Webb. The mission of the Council is to promote understanding and appreciation of contemporary American craft. Programs include the bimonthly magazine American Craft, annual juried shows presenting artists and their work, the Aileen Osborn Webb Awards honoring excellence, a specialized library, conferences, workshops and seminars.

72 Spring Street, 6th Floor, New York, NY 10012-4019
Phone (212) 274-0630 Fax (212) 274-0650
council@craftcouncil.org www.craftcouncil.org

Membership
Subscriptions (888) 313-5527
Professional membership (800) 724-0859

American Craft *letters@craftcouncil.org* www.americancraftmag.org
Education *education@craftcouncil.org*
Library By appointment *library@craftcouncil.org*
Shows (800) 836-3470 *shows@craftcouncil.org*

Board of Trustees
Leilani Lattin Duke, *Chair;* Barbara Berlin, *Vice Chair;* Marlin Miller, *Treasurer;* Susan Cummins, *Secretary.*

Carolyn Alper, *Chair,* Committee on Trustees, Program Committee; Barbara Berlin, *Co-chair*, Development Committee, Finance Committee; Corinna Cotsen, *Chair*, Committee on Trustees, Strategic Directions Committee; Susan Cummins, Program Committee, Strategic Directions Committee; Leilani Lattin Duke; Michael Lamar, *Co-chair*, Program Committee, Finance Committee; Stoney Lamar, *Chair*, Awards Subcommittee, Development Committee; Barbara Laughlin, *Chair*, Finance Committee; Marlin Miller, Finance Committee; Sara S. Morgan, Program Committee, Strategic Directions Committee; Alexandra Moses, *Chair*, Strategic Directions Committee, Program Committee; Gabriel Ofiesh, Program Committee, Strategic Directions Committee; Sylvia Peters, Committee on Trustees; Judy Pote, *Chair*, Nominating Subcommittee, Development Committee; Tommie Rush, Program Committee; Cindi Strauss, *Co-chair*, Program Committee, Finance Committee; Jamienne Studley, *Vice Chair*, Nominating Subcommittee, Committee on Trustees, Strategic Directions Committee; Thomas Turner, Committee on Trustees, Program Committee; Barbara Waldman, *Co-chair*, Development Committee, Finance Committee, Program Committee.

Helene Blieberg
Interim Executive Director

Honorary Trustees
Karen Johnson Boyd, Marvin I. Danto, Suzanne Elson, Jack Lenor Larsen, *President Emeritus*, Mark Levine, Robert E. Libby, Sidney D. Rosoff, *Assistant Secretary*, George Saxe, Myrna Zuckerman.

Trustees Emeriti
Ronald Abramson, Nicholas Angell, Glenda Arentzen, David Bacharach, Bruce Baker, Bennett Bean, Sandy Besser, Sandra Blain, Cynthia Bringle, Jan Brooks, Ed Carpenter, Wendell Castle, Herbert Cohen, Colette, Camille Cook, David Copley, Leonard Dowhie, James Dugdale, Mary Jane Edwards, David Finn, Barbara Fleischman, Dorothy Garwood, Plum Gee, Georgia Gough, Adele Greene, Louis Grotta, Edmund Hajim, Larry Horner, Barbara Rosenthal Juster, Bernard Kester, L. Brent Kington, Henry Kluck, Ellen Kochansky, Jane Korman, Gyöngy Laky, Marjorie Levy, Virginia Lewis, Marvin Lipofsky, Harvey Littleton, Steve Madsen, Andrew Magdanz, Thomas Mann, Nancy Marks, Steven Maslach, Nancy McNeil, Carolyn Minskoff, Joan Mondale, Drewry Hanes Nostitz, Gay Bawa Odmark, Donald Penny, Don Reitz, Dana Romeis, Samuel Rosenfeld, Joy Rushfelt, Donna Schneier, Peter Selz, Alfred Shands, Kenneth Shores, Carmon Slater, Paul Soldner, Estelle Sosland, Susan Stinsmuehlen-Amend, Jean Sulzberger, Walker Weed, Alice Zimmerman.

ARTIST INVITATION

34th Annual
Morristown CraftMarket

www.morristowncraftmarket.org

Fri., October 15 – Sun., October 17, 2010
National Guard Armory
430 Western Avenue, Morristown, NJ 07960

Works by: A. Smarsh, J. Fiola and M. Martin

Top juried fine crafts
in all contemporary media

Nationally acclaimed show that
each year attracts artists from
over 25 states throughout the country

Loyal and high income craft-buying audience.
Held in Morris County, NJ – consistently
rated one of the 10 most affluent counties
in the nation

In-door show with easy drive-in/
breakdown and plenty of free parking

APPLICATION DEADLINE
APRIL 1, 2010

Apply online at www.zapplication.org

www.journal-plaza.net & www.freedowns.net

Find these great artists and over 1,300 more at our *online* wholesale show...

Wholesalecrafts.com

FREE enrollment for retailers!

Gatski Metal
866.855.7742
kate@gatskimetal.com

Holly Yashi
800.274.2714
sales@hollyyashi.com

Nancy Clark Handweaver
816.444.2383
nancyclark1@mindspring.com

Kaviar Forge & Gallery
502.561.0377
ck@craigkaviar.com

Sea Stones
206.202.1092
wsc@sea-stones.com

Geralyn Sheridan Designs
530.809.1034
gg@geralynsheridan.com

Chavenelle Studio Metalworks
563.583.2218
www.chavenellestudio.com

Heather Perry Fine Jewelry
207.214.6382
www.heatherperryfinejewelry.com

ARTISTS – *Join Now!*
RETAILERS – *Enroll Now!*

For more information, ***online* Artist Application,** and **FREE Retailer Enrollment,** visit **www.Wholesalecrafts.com,** or call **1.888.4.CRAFT.1** (1.888.427.2381) **– *TODAY!***

Wholesalecrafts.com

Where Retailers Meet Quality Artists

www.journal-plaza.net & www.freedowns.net

learn
the rules
to break
the rules

oc
ac
oregon college of
art and craft

Offering degree and continuing education programs.
www.ocac.edu

The **Studio** of The Corning Museum of Glass

CM
OG

Seminars

Lectures

Demos

Events

Glassblowing
Flameworking
Pâte de verre
Kiln Casting
Furnace Casting
Beadmaking
Engraving
Kiln Forming
Cold Working

Intensive one- and two-week summer and winter sessions.

Weekly classes, weekend workshops, and one-day sessions during spring and fall.

Scholarships and Residency Programs.

One Museum Way • Corning, NY 14830
607.974.6467 tel • 607.974.6370 fax • TheStudio@cmog.org

Paradise City

FAIRS OF FINE AND FUNCTIONAL ART

Call for Entries

application
postmark
deadline:
April 1

Fall 2010

Northampton, MA
October 9, 10 & 11

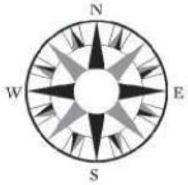
Marlborough, MA
November 19, 20 & 21

For more information
about participation
and eligibility for
Paradise City Arts Festivals,
and to receive an
application by mail:
call 800.511.9725

Gartner & Blade • Blown Glass

available online at:
www.paradisecityarts.com

www.journal-plaza.net & www.freedowns.net



Explore Stockholm! Visit americancraftmag.org for even more information and photos. Click on our Wide World of Craft interactive map and find recommended places to visit, shop, eat and play!

Crafted Form in Stockholm

STORY BY
Sabrina Gschwandtner

In English we use the word "craft" as a verb and a noun, referring to myriad ways of making and many different types of objects. In Swedish, there is no such all-encompassing term. There is *konsthantverk,* which means craft that aspires to be like art, and there is *hantverk,* which refers to hobby handicraft. The act of crafting is called *hantverka* and not *konsthantverka.*

Whatever the words used, over the last decade a rich dialogue about craft's changing goals, aesthetics and values has been incited by a visionary group of Stockholm residents. In 2007 a new name for their focal point emerged: *formhantverk,* or crafted form. As Zandra Ahl, known to be the enfant terrible of the Stockholm craft scene, and her collaborator, ceramist Päivi Ernkvist, wrote in the foreword to their book *Crafted Form* (craftedform.se), they coined the term to refer to "activities that are on the borders of and in dialogue with crafts and design, [with an] emphasis on communication and discussion of issues."

In Stockholm there are many vibrant spaces to experience *formhantverk,* most of them run by makers themselves. Founded in 1998, Galleri IngerMolin opened its doors right when Stockholm's new craft movement gained momentum. "I show what I believe to be the strongest, most distinctive, or most moving elements in contemporary crafts," dealer Inger Molin declares on her website. She was one of the first to recognize Ahl, who was then a highly provocative student at Stockholm's Konstfack University College of Arts, Crafts and Design, by including her in the gallery's inaugural STARS exhibition. Launched in 1998 and continuing on an irregularly programmed basis, STARS highlights the best emerging work in the city. Over the years Molin has spotlighted locals such as Per B. Sundberg, a glass and ceramic artist who worked for more than a decade as an Orrefors designer, and Maria Boij, a ceramist and member of the dynamic craft collective WeWorkInAFragileMaterial (WWIAFM). While Molin has a slight focus on ceramics, Håkan Lindgren's contribution to STARS 2009 included a tiny hole in a wall that visitors were invited to feel with their fingers, and Märit Runsten's alluring 2009 solo debut consisted of sewn, stuffed textile sculptures.

At Crystal Palace the focus is explicitly generational, not material. The gallery, founded in 2007 by Katarina Sjögren and Jun-Hi Wennergren Nordling, represents young makers such as Ahl, now a ceramic and glass professor at Konstfack; Leif›

Photos courtesy of Galleri IngerMolin.

www.journal-plaza.net & www.freedowns.net

Right:
Mixed-media *Candlesticks,* 2009, by Zandra Ahl, a rising craft star, on display at Kulturhuset, a Stockholm gallery.

Bottom:
Ahl created this installation, *På andra siden Keramik* (*Other Sides of Clay*), at Crystal Palace in 2009.

Opposite top:
Pontus Lindvall's 2008 lighting installation (detail) at Galleri IngerMolin.

Opposite bottom:
Ceramist August Sörenson, creator of this 2008 piece, is one of many Stockholm artists who work in G-studion, a local government-subsidized studio program.

"Our mission is to question the structure of a gallery…. We want to be open to our surroundings and to what interests us." —Katarina Sjögren, Crystal Palace

www.journal-plaza.net & www.freedowns.net

Whatever the words used, over the last decade a rich dialogue about craft's changing goals, aesthetics and values has been incited by a visionary group of Stockholm residents.

Holmstrand, an artist who works with knitting, crocheting and hooking; and Åsa Jungnelius, a glass and ceramic artist and WWIAFM member whose recent work leans toward sculpture.

"We don't label the work we represent," Sjögren explains, "and I think that's a generational thing. Our generation grew up thinking of craft as a meeting spot." While Sjögren maintains that the space is a commercial art gallery, she also says that, "our mission is to question the structure of a gallery... it's hard to pin down, but that's the point. We want to be open to our surroundings and to what interests us." Like Inger-Molin, Crystal Palace reserves the right to irregular programming. "We want to use our skills as cultural producers to find other ways of representing people, like by curating shows outside of the gallery," Sjögren says.

Platina, a jewelry gallery located just a short walk from Crystal Palace, also advocates an experimental approach. Founded in 1999 by jewelry maker Sofia Björkman, the space initially looks like a regular shop, but opens up to a large gallery and studio space that can offer exhibitions and seminars. According to Björkman, "at Platina you will find no ordinary manufactured jewelry. Instead you'll meet with protesting jewelry, storytelling, gossiping, chanting and crying jewelry."

Uglycute, a collective consisting of two artists, Markus Degerman and Jonas Nobel; an architect, Fredrik Stenberg; and an interior designer, Andreas Nobel, also offers exhibitions, workshops, lectures and seminars inside a multi-purpose space. Since they started working together in 2000, Uglycute has created 'zines, objects and interior designs that reevaluate accepted truths about craft aesthetics and meanings. Recent Uglycute public programs have included a seminar on French philosopher Gilles Deleuze and a release party for the art and theory magazine *Merge.*

The largest space dedicated to contemporary craft is about 20 minutes outside of the city, in the tiny, seaside town of Gustavsberg. Dag Landvik, who owns most of the historic ceramic and porcelain factory buildings there, asked Caroline Södergren, the director of his glass workshop, to create a contemporary gallery out of the building where factory workers used to pray. Södergren persuaded ceramic artists Maj Sandell and Agneta Linton to develop and run the space, named Gustavsbergs Konsthall. Sandell, the artistic director, and Linton, exhibition producer, opened the space in 2007 and have hired a team to help them produce five to eight museum-like exhibitions per year.

"The craft field in Sweden is very strong and fast moving, but there was no institution to advance our discussions," Linton explains. "There have been very good isolated efforts, but we wanted to do something more long term." With over 1,200 square feet of space, Gustavsbergs Konsthall has been able to host major contemporary craft exhibitions, such as the 2009/2010 "Tumult – A Dialogue on Craft in Movement" show, which included historically significant works from the 1960s and '70s alongside a site-specific, three-dimensional board game created by WWIAFM. Other exhibitions have included the contemporary glass overview "Red Bear Green Goat" and "Hit My Eye," a film and video screening of works about the performance of craft. Gustavsbergs Konsthall also runs a vital Ceramic & Glass Expo, which is a reasonably priced store of books, videos, and classical and avant-garde ceramics and glass.

The membership-based studio program G-studion is located around the corner from Gustavsbergs Konsthall. Several artists who work at the Konsthall, such as up-and-coming ceramist August Sörenson, have studio space there. Located in three interconnected former factory buildings, these studio spaces provide community, kilns and access to the public through several open houses per year. Once accepted into the program, the G-studion residents can stay as long as they like. Rent subsidies are available from the government to those who live in Stockholm.

Back in the city, there are other spaces to look at contemporary craft, but they are itinerant and unpredictable. You have to train your eyes to find bright spots of tactile color, maybe around a bench, a streetlamp or a bike rack. There are two local groups responsible for this knitted graffiti–Masquerade and Stickkontakt–and the definitive way to tell them apart is to check the nametag tied into their homemade fabric. From their playful work to the driven efforts of Zandra Ahl, Stockholm is a city of makers who have taken crafted form into their own hands. ✦

Sabrina Gschwandtner, a New York City-based artist and writer, is the author of Knit-Knit: Profiles + Projects from Knitting's New Wave *(2007).*

Aleborg photo courtesy of Platina.

www.journal-plaza.net & www.freedowns.net

Top:
A ceramics work space at G-studion, which is located in three interconnected former factories.

Bottom:
In 2007 Gustavsbergs Konsthall opened outside the city. Frida Fjellman's *Nocturnal Dreams* installation was among the first year's exhibitions.

Opposite:
Platina exhibits experimental jewelry such as Pia Aleborg's 2006 wood and silver untitled necklace.

G-studion photo August Sörenson / Fjellman photo courtesy of Gustavsbergs Konsthall.

www.journal-plaza.net & www.freedowns.net

Lia Cook: On the Loom of Contradiction

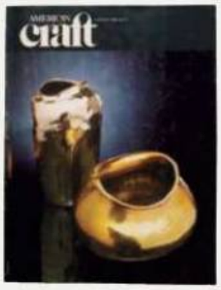
In the June/July 1980 American Craft, weaver Jan Janeiro profiled the work of textile artist Lia Cook, noting the interplay of multiple processes necessary to produce her complex hangings, then woven on a 20-harness dobby loom in heavy industrial white viscose rayon.

STORY BY
Christine Kaminsky

During the 1980s, Cook pioneered the use of the electronic Jacquard handloom, both in her studio and while teaching–she has been a professor of art at the California College of the Arts in Oakland since 1976–wedding photographic and weave software to design her work. Since 2000, the Berkeley-based artist, in a departure from previous endeavors, has captivated viewers with her haunting, enigmatic images of human and doll faces, intriguingly embedded, thread-by-thread, in a latticelike weave structure. Observed up close, the faces dissolve into an ambiguous labyrinth of threads. "Faces and Mazes: Lia Cook," a touring exhibition of this new work, was organized by and debuted at the Robert Hillestad Textiles Gallery, University of Nebraska-Lincoln. Part of the show is on view until May 15 at the Gregg Museum of Art & Design in Raleigh, NC, while a different selection will open on Apr. 7 in Toronto at the Textile Museum of Canada–the last venue on the tour–and remain on view until Sept. 6.

Elected an American Craft Council Fellow in 1997, Cook has earned numerous awards from organizations in the U.S., Japan and China, including a Gold Medal at the 5th International Fiber Biennale in Beijing in 2008. Her weavings, exhibited in over 90 shows since 2000, are in museum collections around the world. Cook is represented by Perimeter Gallery in Chicago and Browngrotta Arts in Wilton, CT. "A consummate experimenter," says Tom Grotta, "Cook cares deeply about process without ever having felt constrained by it." ✦

To view the entire American Craft article, visit us at americancraftmag.org.



At the heart of the sixth floor of 72 Spring Street in New York City is the American Craft Council library, one of the largest collections in this country of craft, art and design books documenting the studio craft movement from the 1940s to the present. The over 14,000 volumes include the Council's 68-year publishing history–all past issues of *Craft Horizons* and American Craft. We'd like to share some of this amazing past with you each issue as we dig through the stacks. And if you happen to be in New York, the library is open to the public by appointment.

www.journal-plaza.net & www.freedowns.net

Marlene Rose

Feb. 4 - 24, 2010

Aspen Tower, 2009, Cast Glass and Metal, 77" H x 14" W x 10" D

PISMO
Fine Art Glass

433 East Cooper Avenue
Aspen, CO 81611
970.920.1313

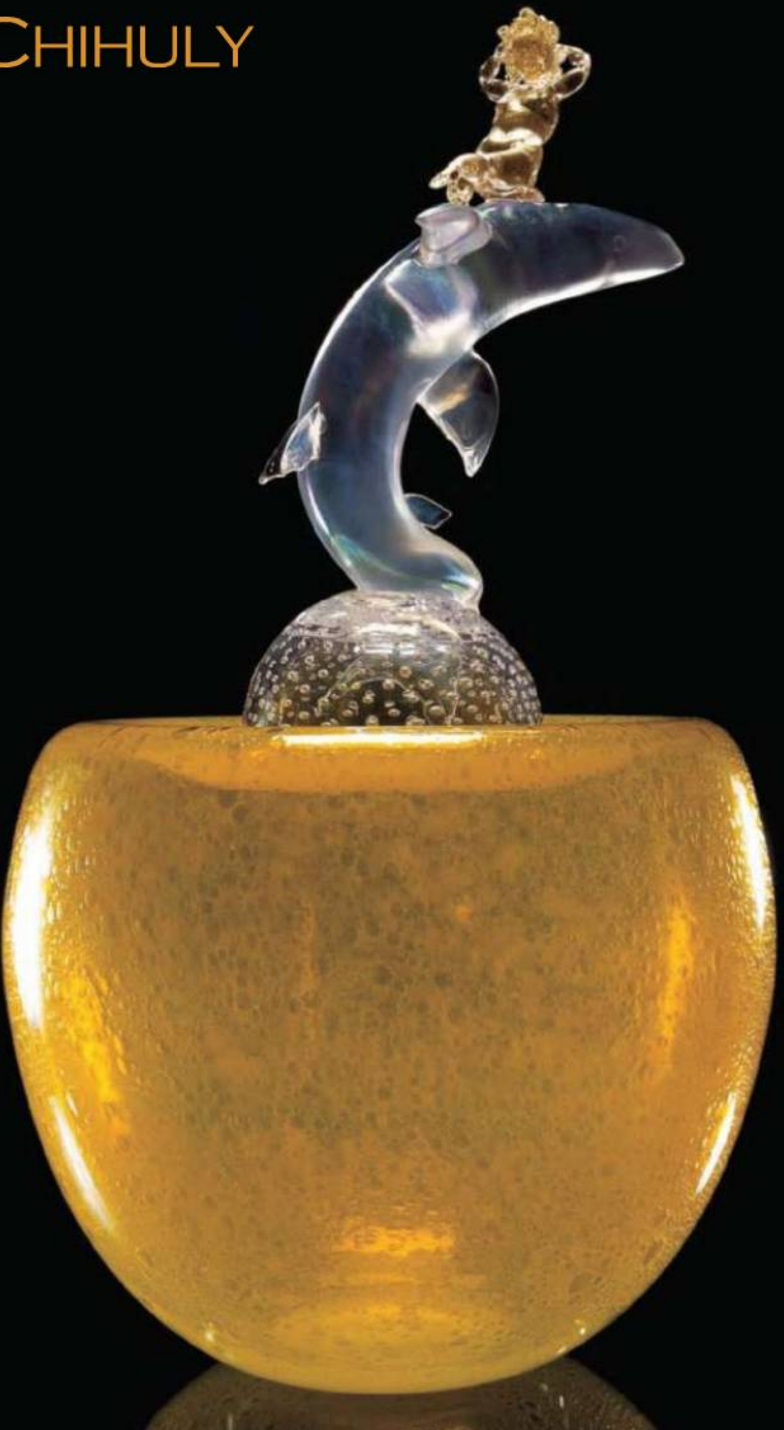
Aspen • Beaver Creek
Denver • Vail
www.pismoglass.com

www.journal-plaza.net & www.freedowns.net

SCHANTZ GALLERIES

CONTEMPORARY GLASS

DALE CHIHULY



Putto Sitting on Shark Resting on Orange Yellow Vessel 32 x 16 x 16"
Photographer: Scott Mitchell Leen

3 ELM STREET, STOCKBRIDGE, MASSACHUSETTS

WWW.SCHANTZGALLERIES.COM 413.298.3044

www.journal-plaza.net & www.freedowns.net